ISSUE NO 3 9 1966

The International Crosby Circle presents

BING

ONE, TWO,- BUTTON Put on your coat and hat;

IF I HAD MY WAY play a game like wait-ing for you. THE COUNTRY GIRL

BELLS OF ST. MARY'S ROAD TO MOROCCO

HERE IS MY HEART ee, four, o- heav-en's sake; ARTHUR'S COURT

PENNIES FROM HEAVEN WAIKIKI WEDDING

BLUE SKIES I count each step you take While I'm wait-ing for you. ROAD TO UTOPIA

ONLY FOREVER GOING MY WAY

Edited by

FRANK MURPHY

Hon President; BING CROSBY

THE INTERNATIONAL CROSBY CIRCLE
incorporating
THE BRITISH CROSBY SOCIETY
founded 1950

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00000000========== CROZ-TALK ==== - == July 6th - 1966 ========

Hello Members,

And welcome to what must be without doubt the biggest issue yet produced through my offices When I announced in the April issue that I was schedulin a 50 page issue for July, I wondered afterwards if I had perhaps appeared a little too ambitous - and would I have enough material for this manoth project - I soon realised that I had nothing to worry about - Premier Collector Leslie Gaylor saw to it that I had a goodly slice of gen material - Reg Bristo, to quote Bing "wrote lik Mickey Spillane up against a deadline" - Keith Hyde sent over his usual top notcher report, and the senior contributions were supported by the fact that we have a new Bing picture going the rounds, thus supplying valuable reading for Bingsters.

The truth of the matter is that I could quite easily have gone to 60 pages, but we have to watch the budget - Still, the future looks rosy, and if we can plan on over 200 pages of Crosbyana a year via "BING", there's not much the general fan is going to miss.

Unfortunately, because of pressure of space a large selection of members letters which I had earmarked for publication just could'nt makeit this time - I'm really sorry about this - Readers Letters are a highlight of the mag for me,and I know many of you. I hope this won't discourage you from writing to me, I intend to print an enlarged letter section in the October issue. And at this time I would like to especially acknowledge the following members; Peter Wilson of Middlesbrough for some excellant clippings; Jim Davidson of Glasgow for some great pics,, also Frank Ashurst for some great pics and clippings - it would be impossible for me to acknowledge the huge number of letters written in praise of the club magazine - and I am deeply grateful for the kind comments that continue to come my way - Irish Correspondent John Jones sent me two letters, which bear out the majority view and if you will turn over to page 4, I'll let you read them.....

- Donaghadee, Co Down, Northern Ireland; ROY STEWART writes;-

"Your magazine "BING" is the best fan magazine here in Ireland. Since becoming a member my enthusiasm has been kindled by the interest and information enclosed in this fine magazine.
I hear that there is a possibility of you visiting Ireland when Bing is here in the late summer, that being the case I will certainly look forward to your visit.
Thank you personally for the pleasure you have given me...Sincerely, Roy Stewart.

- Newtownands, Co Down, Northern Ireland; WALLACE KEARNEY writes;-

May I say thanks to all concerned in producing the magazine "BING" I have been a fan of Bing's for many years and did not know of the existance of the International Crosby Circle until I saw John Jones advert in the TV Post here in Ulster. I became a member and have since enjoyed and looked forward to each edition - May I suggest that to promote further this successful Society, members be issued with a number of small cards giving details of the Circle, these could be passed around to friends and further afield. This is just an idea to help the club that has brought pleasure to me and will, without doubt bring pleasure to many more..Sincerely, Wallace Kearney.

My sincere thanks to Roy and Wallace, I'll look forward to seeing you and other Irish colleaques when John Maughan and I visit Ireland during Bing's visit there to film.

It is with a feeling of great personal happiness that I can announce that the personal auguments between myself and Ralph Harding, Bob Roberts, Les Phythian and Fred Reynolds have been happily resolved - I hope the statment issued by me on page 8 of this issue will carry right through to all sections of our Bing Crosby circle and I am delighted to welcome Bob back to his old post as Publicity Officer and my old colleaque John Maughan who takes control of BINGPICS - both of these positions have just been completed so we shall tell you more about them in the next issue when we shall be presenting a full picture of the clubs planned expansion.

Irish Correspondent Johnny Jones has big plans for the future of ICC and John is organising a blazer badge, which we shall tell you about in the next issue - in the meanwhile I would like to hear from members interested - they sound terrific from Johns description and will cost about 22/6 (3 dollars) - Our Spokane, Washington colleaque Don K Denney continues to search the States for Bing items, which I know John will be eternally grateful for.

World Collectors, Jack Souther (USA) and Henry Hollow (Australia) will I hope bear with me re the lack of real collector interest in the pges of"Bing" - rest assured fellows that if I recieve it, it will be printed - Ralph Harding's CROSBY COLLECTOR is doing the kind of job I know the more dedicated fans appreciate - and with my limited knowledge of collecting gen, I'd be a fool to try to compete. In a magazine of the size "BING" is now reaching, I appreciate that huge slices will be of little interest to people like Jack and Henry, but I hope we can supply a little of general interest for their already "intelligent Crosby palates

DON WOOLLAND who is still boosting the ICC to the high heavens tells me that another of his interests is THE MAX STEINER MUSIC SOCIETY - Max Steiner who wrote the music for more than 300 films including the memorable GONE WITH THE WIND is a three time academy award winner - I have asked Don to write a lenthy article on Max Steiner for the next issue, but members interested can write to JACK DOCHERTY, 63 Underwood Rd, Paisley, Scotland for more information on THE MAX STEINER MUSIC SOCIETY.

Finally, members interested in THE 1930's RECORD SOCIETY of which I am Co-Promoter together with Frank Wappatt, may like to know that Bing is being featured regularly in the club magazine THE GOLDEN YEARS - I have a few copies left of the 20 page June issue at 3/- post free - The annual sub for the 1930's Record Society is 15/-.

So I must close for this time, even though there is still so much unsaid - we'll see you again on the October issue - till then, keep writing.....Frank Murphy.

BEHIND THE SCENES with Paul Carson — "PARADE" May 2Ist - I966

My American spy has reported to me one of the saddest stories I have read for a long time. For years it has been the custom in Hollywood at the former Earl Carroll Theatre for the great stars of pictures to sign their names in cement.

Now the theatre is a youth night spot called The Hullabaloo and new names are replacing the old.

The block signed by HUMPHREY BOGART has been replaced by one bearing the names of The Liverpool Five. Petula Clark occupies JUDY GARLAND's former spot; Jackie de Shannon has taken over from SPENCER TRACEY and The Grassroots for LORETTA YOUNG. JAMES CAGNEY has been replaced by Mitch Ryder and the Detroit Wheels...and so on..

But full marks to the group called Them. They were asked to sign in the spot where BING CROSBY signed years ago..."No sirs" they replied, "find us another spot!" As a result Bing Crosby's signature will remain "as a yardstick of value to all aspiring songsters" - They could hardly have a better example.

Our thanks to Les Gaylor for sending the above interesting clipping for publication

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"BING'S AMERICAN ALBUMS" by PETER MONAGHAN 9-6-I966

I have recently started purchasing Bing's American albums through the Transatlantic Record Agency, 5 Tara Str, Dublin and as it is very difficult beforehand to find out the tracks on the albums (Swann's catalogue gives the album title only) I thought I'd do this article in the hope that it might be beneficial to club members who may be interested in buying these albums and may prefer to know the titles in case of duplication.

First of all I would like to apologise to Ralph Harding as this article is similar to one he started in CROSBY COLLECTOR and which I enjoyed and found very helpful, and which I hope he continues as I intend only to deal with American albums that I have actually bought.

The albums I have bought so far are all on the American Decca label and cost 35/- each. Members will have to pay postage, depending on where delivery is to of course.

First album is -;

BLUE HAWAII - Decca DL8269 - I2" album

Side One; BLUE HAWAII: SONG OF THE ISLANDS: ALOHA OE: HAWAIIAN PARADISE: TO YOU SWEETHEART: A SONG OF OLD HAWAII:

Side Two; SOUTH SEA ISLAND MAGIC: SWEET LEILANI: DANCING UNDER THE STARS: PALACE IN PARADISE: TRADE WINDS: SWEET HAWAIIN CHIMES:

this to me is a gem of an l.p. consisting of course of Bing's great Hawaiian numbers and is a must for fans like myself who like the music of the Islands, and when they were never sung better than when Bing started singing them in the I930's.

I should have stated at the beginning of this article that I do not intend to try to review these albums as I know to review is to criticise where critisism is called for and as with most members I am sure Bing's singing to me is truly above critisism. I can't think of one song out of the hundreds of records I have of Bing that I could truthfully say I dislike or think of any other singer who could have sung better, so I'll stick to giving the album number and sung titles with an odd comment or two

continued on page 6

BING'S AMERICAN ALBUMS
c-o-n-t-i-n-u-e-d-
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"AROUND THE WORLD WITH BING" Decca DL8687 - I2" album

Side One; AROUND THE WORLD: QUIZAS, QUIZAS, QUIZAS: I LOVE PARIS: LIEBCHEN: IN A LITTLE SPANISH TOWN: GALWAY BAY:

Side Two; TOBERMORY BAY: BALI HA'I, SHANGAI: BEYOND THE REEF, VAYA CON DIOS, MISSISSIPPI MUD:

Each song on this album represents different countries and great numbers they are. Most of the songs have been issued on British albums but I thought it well worth the 35/-, for a couple of the tracks I didn't possess, namely BALI HA'I and LIEBCHEN - incidentally the recrding of MISSISSIPPI MUD is the one Bing did with THE BUDDY COLE TRIO for his autobiography set.

Finally, another great album is;-

BING IN PARIS - Decca DL8780 - I2" album

Side One; MADEMOISELLE DE PAREE: LA VIEN ROSE: DOMINO: I LOVE PARIS, AT LAST AT LAST, WHEN THE WORLD WAS YOUNG.

Side Two; AUTUMN LEAVES, ALL MY LOVE, IF YOU LOVE ME, I'LL BE YOURS, SYMPHONY, EMBRASSE MOI BIEN,.

This is an album of I2 French hit songs, most of them made famous by other artists such as EDITH PIAF, but again to me were never sung better than when Bing sang them. This was a great buy for me as I only had one of these numbers on an LP and also for getting old favourites DOMINO and AT LAST AT LAST.

Well, that's all for now, though I do have another couple of Bing's albums on order from Tara including the Bing/Frank Sinatra album AMERICA I HEAR YOU SINGING - so if editor Frank deems this article worthwhile including In"Bing," I'll send another for the next issue;

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On the set of Paramount's "Mr. Music," Bing Crosby and Nancy Olson receive some amusing advice from director Richard Haydn.

Copyright : Matthews]

Bing Crosby, whose film roles have made his face almost as familiar to the world's millions as his voice. His latest film is M-G-M's "High Society", in which he co-stars with Grace Kelly and Frank Sinatra

IMPORTANT STATEMENT BY THE EDITOR

Those readers of 'BING' who have also received copies of 'THE CROSBY COLLECTOR' will have seen a note on page 16 of that magazine's second issue to the effect that correspondence had been exchanged between its Editor, Ralph S. Harding, and myself with the object of establishing some measure of co-operation between The I.C.C. and this relatively new, independent publication devoted to the many aspects of Crosbyana. The announcement, you may recall, also mentioned that some former Officers of The British Crosby Society remained strongly opposed to the idea.

It is assumed that the reasons for such opposition will be sufficiently well known as to render detailed repetition unnecessary. Briefly, it dated back to September of last year when I announced my resignation from The British Crosby Society in order to launch The International Crosby Circle; to the circumstances behind that move and, in particular, to a series of developments precipitated by my decision. These events were reported at considerable length in a Statement prepared by Les Phythian and Fred Reynolds for the December 1965 issue of the now-defunct 'CROSBY POST'; and, as already mentioned, it is not proposed to go over the same ground again here. The upshot was a serious difference of opinion on questions of policy and procedure between myself, on the one hand, and (chiefly) Ralph Harding, Les Phythian, Fred Reynolds and Bob Roberts on the other, which resulted in a 'split' of such magnitude that these former colleagues felt compelled to dissociate themselves entirely from The I.C.C. and, by implication, from its magazine 'BING'. Although any number of harsh things were said on both sides at the time there was never any element of personal bitterness behind these recriminations, for this was essentially a disagreement about principles - and the position, put quite simply, was that Ralph, Les, Fred and Bob could not see their way clear to supporting any of this organization's activities until all existing differences had been satisfactorily resolved.

It is, of course, always a painful business when former friends and associates engage in a dispute of this kind. I am therefore extremely happy to be able to announce that recent letters and tape-discussions have brought about the long-desired settlement and that everyone involved is now fully agreed that the unfortunate grievances of the past nine months should be firmly set aside.

To ensure a fresh start, so to speak, on a mutually acceptable basis I am anxious that the following points shall be clearly understood:-

(1) I have now come to realise that some of the decisions reached and actions taken by me last year were wrong, in the sense that they should properly have been preceded by full and free discussion with my then fellow Officers of The B.C.S. Apologies have accordingly been offered to those directly concerned and such apologies have been wholeheartedly and unconditionally accepted.

(2) The duplicating machine and typewriter used in the production of this magazine (ownership of which items of equipment was formerly vested in The British Crosby Society) shall forthwith be regarded as available, if and when required, to 'THE CROSBY COLLECTOR' and to any allied or associated publications, including future parts of 'THE BING CROSBY DISCOGRAPHY', compiled by Co-Authors Ralph Harding, Geoff Milne, Les Phythian, Fred Reynolds and Bob Roberts.

Henceforth, then, the keynote is to be unity of effort, a resumption of friendly collaboration on all levels, designed to advance what is after all our common aim - i.e, to stimulate interest in, and appreciation of, the singing, acting and unique personality of the one-and-only Bing Crosby.

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STOP PRESS NEWS ITEM:

BING FILMS FOR BBC 2 THIS AUTUMN

On page 35 of this issue ALAN LURIE presents a letter to the BBC regarding the lack of Bing films on BBC TV - Alan has just sent me a copy of a letter from the BBC dated July 5th - and they tell Alan that the following Bing films await transmission; HERE COME THE WAVES:ROAD TO RIO:RHYTHM ON THE RIVER:SING YOU SINNERS and TOPS IS THE LIMIT(ANYTHING GOES

Readers will also be interested in the following announcement which is to appear in 'THE CROSBY COLLECTOR':-

SPECIAL ANNOUNCEMENT

We are happy to print on the preceding page an exact copy of a Statement published by Frank Murphy in the July issue of his magazine 'BING'.

The undersigned wish to associate themselves unreservedly with the burden of that Statement and to echo the hopeful sentiments therein expressed.

As Frank points out, quite a lot of harsh things were said during the turbulent course of that unhappily protracted dispute, and we (jointly and severally) readily admit to having contributed our full share of critical broadsides - to an extent which, though it may have appeared excessive to the casual observer, seemed to us amply justified at the time by the drift of events. But out of this minor altercation have emerged some tangible compensations. The International Crosby Circle, once a bone of contention in itself, is by now not only well-established but apparently going from strength to strength - while, in addition, Crosby enthusiasts everywhere can now enjoy the luxury of two magazines dedicated to their interests, The I.C.C.'s official organ 'BING' and its independently produced companion 'THE CROSBY COLLECTOR'.

All of which merely serves to underline the truth of the old saying, "It's an ill wind.....etc."

We have had good cause to regret the depressing events of the past nine months on the Crosby 'scene', so it is with genuine pleasure and a profound sense of relief that we acknowledge this welcome return to a positive, harmonious and therefore more rewarding existence for all concerned.

Something else needs saying and should, we think, be said most emphatically. It is never an easy task to admit that one has been wrong, even in a limited or qualified way; this is a human characteristic doubtless common to us all. It is even less easy to do so publicly, through the medium of a periodical such as 'BING' which by its nature is destined to be read by a wide variety of people. Well, our erstwhile 'opponent' has done exactly that - with admirable candour - and we are of the firm opinion that this notable demonstration of moral courage reflects nothing but credit on Frank as an individual and upon The I.C.C. generally.

Finally, we are confident of one thing at least - that the outlook for Bing's many admirers in this country and elsewhere is brighter and more promising than ever. And, if we may say so without immodesty, this magazine's share in that more abundant future will be a large and vigorous one.

RALPH HARDING
LES PHYTHIAN
FRED REYNOLDS
BOB ROBERTS

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LATE NEWS ITEM "ROY CHAPPELL" "A TOUCH OF THE BING'S"

In the October issue of BING we shall print a full page action photo and article on ROY CHAPPELL - Roy is at present headlining in Northern Area clubs and recently Frank Murphy and John Maughan had the very great pleasure in attending two of Roy's performances - Roy's claim to A TOUCH OF THE BING'S is no light claim - This boy really sings in the Crosby tradition - he's great - numbers like BLUE OF THE NIGHT and LEARN TO CROON were a highlight of our attendence - we'll tell you more about Roy in the OCTOBER "BING"

REPRINTED FROM "LOOK" MAGAZINE - 9th APRIL 1966

BING CROSBY AND HIS NEW MOVIE.....BY BILL DAVIDSON

OLD DAD HAS A LONG WAY TO SLIDE.

Starring in the 1966 Stagecoach, The Groaner has baffled friends who remember the riotous Crosby of old. Today the new Crosby is busier than ever - a new family, new interests and a brand-new career.

Bing Crosby arose from a midday nap in his dressing room on location in the Colorado Rockies, where he was making his latest film. Various infirmities were bothering him in the high altitude. But with no complaint about the bursitis which periodically grips him in both shoulders, he creaked, groaned and stretched, and made ribald wisecracks. Then, fixing his hairpiece into place on the expanse of scalp which rises from his amazingly youthful face, he observed, "The rug which Old Daddy used to cut now goes on his head."

The world's wealthiest working actor then went forth to work.

Why does Crosby, at an age when most men of his means are playing golf or touring the world in yachts, still get up at 5.30 in the morning, report to drafty studios or rugged movie locations, drink coffee out of soggy paper cups and get pushed around by directors half his age? Certainly it is not - as nearly every comic cracks at one time or another - that "he needs the money."

The Old Groaner's net worth has been variously estimated at from 40 to 70 million dollars. He has an astronomical annual income which he derives from royalties on his old records (over 200 million copies have been sold, more than those of any other entertainer), from the TV shows produced by his Bing Crosby Productions (currently Ben Casey, Hogan's Heroes), and from his commercial enterprises (six banks in California and Arizona; oil-drilling operations in Texas, Louisiana and Oklahoma; a piece of the Pittsburgh Pirates baseball team, plus other, lesser holdings).

And yet, in the last few months, Crosby has scrambled for the show-business buck as if he were a hungry young actor just out of the Pasadena Playhouse. After finishing his starring movie role as Doc in Stagecoach, he hosted eight Hollywood Palace shows on ABC, starred in a special, The Magic of Broadcasting, which will be seen on CBS on May 1, made The Road to Lebanon with Bob Hope and Danny Thomas (another TV special to be aired on NBC on April 20), did Cinerama's Adventure in Russia with Bing Crosby, and philosophized and caught fish for ABC's American Sportsman. He gives a typical and logically simple answer when you ask him the reason for this strenuous activity. "Take that camera away," he says, "and I'd die. I like to work, and this is the kind of work I do."

This attitude is a far cry from that of the younger Crosby - a notorious roisterer and goof-off. It was not unusual, in the old days, for Crosby and Bob Hope to leave the set at Paramount Pictures at 1.30 p.m. and dash off to play golf, after which they would enjoy a riotous evening on the town. "Actually," says a close friend, "there have been three completely different Bing Crosbys. First came the wild, hard-drinking kid who made a fortune with Bob Hope and as a

singer in the 1930's. Then came the more sober Bing Crosby who emerged as a really fine movie actor in the 1940's and '50's. Now we have Crosby the elder statesman, the Great White Father of us all."

The 1966-model Crosby still eats a frugal lunch of canned soup in his dressing room when he is working, and he still is the master raconteur of unprintable stories about the misadventures of his friends. His speech still abounds with so-called Crosbyisms, which have been described as "a combination of the language of a literate guy and a musician-hipster." Typical Crosbyisms were overheard on the set of Stagecoach when his wife Kathryn visited him with their six-year-old daughter, Mary Frances. When Mary Frances became restive and ornery, Bing said to her, "You buckin' for the orphanage, gal?" To Kathryn he said, "But I guess by the laws of heredity, that kid's chromosomes should be offbeat."

Perhaps the most significant difference between the Old Crosby and the New Crosby is a notable change in the spectrum of his interest. In his earlier years he seemed to occupy himself mostly with music and carousing. Today he is one of the more erudite men in the entertainment world. He has learned to speak French and Spanish fluently, and frequently reads books and magazines in those languages. He also is an omnivorous reader of American and English books and periodicals (ranging from medical journals to works about pro football), and he is always studying some special subject which interests him. About a year ago Crosby suddenly decided to sell his magnificent Holmby Hills mansion in Los Angles and moved his family to Hillsborough, a suburb just outside San Francisco. (He now commutes by airline to his work in Hollywood). When asked why, he replied that he wanted to live in a city with more varied interests, where, as he put it, "I can go to the opera every week during the season, and I also can go to see people like Louis Armstrong."

Along with the emergence of the new, cultivated Crosby came a Crosby with completely different attitudes toward family life. During his tempestuous 22-year marriage to former movie star Dixie Lee (she died in 1952), he rarely saw his four sons, Gary, Philip, Dennis and Lindsay, and the noticeable lack of warmth in their relations resulted in bitterness and in problems that were luridly detailed in the press. Today, Crosby not only has succeeded in healing the breach between himself and the boys (mostly through stoic patience and belated understanding) but he has become almost fatuous about Harry Jr., 7, Mary Frances, 6, and Nathaniel Patrick, 4, the new set of children he has had with his second wife, actress Kathryn Grant. He always has a new story about one of the children. "I took Harry to Candlestick Park to see the Pirates," Bing will say, "and I was standing up yelling at Bill Mazeroski about some goof. Harry said to me, 'Daddy, that man is very rude. He didn't even answer you."

The new Crosby seems to have begun to emerge painfully in about 1955. His first wife, Dixie, had died of cancer just three years before, there was trouble with his four sons, and he was in a period of aimless confusion. In 1954 he had turned in one of the finest performances of his career in the film The Country Girl, with Grace Kelly, but good parts were getting harder and harder to find.

This was a period of intense loneliness and stock-taking for Crosby. He lives in his huge Holmby Hills mansion with his aged mother and 17-year-old Lindsay (the other boys were away at school or in the Army), and that's when when his program of concentrated reading and self-education became so important to him.

During this time of introspection, he began to date casually an ambitious 18-year-old actress named Kathryn Grant, whom he had noticed a few years before at Paramount Pictures, Kathryn, born Olive Grandstaff in West Columbia. Tex., was 30 years his junior. She appealed to Crosby mainly because she was different in intellect from

other starlets he saw. She studied at U.C.L.A. and got her Bachelor of Fine Arts degree from the University of Texas. Her romance with Crosby was a strange one. They sometimes didn't see each other for months at a time and, in fact, she hadn't even spoken to him for nearly a year when the phone rang in her Hollywood apartment one Sunday morning in October, 1957. It was Crosby. He said, "Kathryn, what I have to say to you will take only about a minute." Kathryn said, "Good . That's about all the time I have because I'm on my way to church." Bing said, "Let's get married." They were - a few days later - in Las Vegas.

The period of painful self-examination was over for Bing. He resumed his career as a tycoon and stocked up Bing Crosby Enterprises by acquiring banks and other business. He also formed Bing Crosby Productions and went into the TV-producing business in a big way, first with Ben Casey and later with The Breaking Point and Slattery's People. He began to take all sorts of roles - even beat-up-character parts, such as the one in Stagecoach - to keep his acting career alive.

Nothing, however, has fasincated him (and possibly inspired him) more than Kathryn's determination to become a registered nurse. She developed this ambition early in their marriage, and he watched, with tolerant amusement at first, with puzzled admiration later, as she struggled through five years of studies - between babies - at Los Angeles' Immaculate Heart College and Queen of Angels Hospital. When she finally was graduated in June, 1963, Bing was still unconvinced. He says, "I bet her a piece of jewelry that she'd never pass the State Boards. Well, she came out first in the Los Angeles area and fourth in the state of California. She made a chump of me."

Today Crosby is as avid in telling anecdotes about his wife's professional prowess as he is in relating cute sayings by his children. "We went down to Las Cruces last winter," he says proudly, "and Kathryn discovered that one of the Mexican girls in the town had tuberculosis. There's no doctor there, and she realised that TB could spread like wildfire through a poor, undernourished population like that in such a remote section of Mexico. So she went out to our yacht, the True Love, and she put in a ship-to-shore telephone call all the way to Queen of Angels Hospital in Los Angeles. They flew down two hundred Mantoux tests, which you give by injection, and Kathryn set up a clinic in the hotel and posted notices in Spanish for the whole population of the town to come there for the tests. She succeeded in giving shots to the entire population. Ten of the tests came back positive, and Kathryn took the sick ones in a bus to La Paz, more than two hours away over terrible roads. They told her in La Paz that she had averted an epidemic."

This recitation is typical of the conversation you hear these days from the New Crosby. The New Crosby has saddened many of his old friends, who long for some signs of a return to the spectacular wastrel of yore. When they tease him about his changed attitudes and about his continuing to work so hard, at his age and with his great wealth, he often replies with a Crosbyism: "Well, the paterfamilias has gotta demonstrate to the spouse and offspring that the adrenaline's still flowin' - and Old Dad's still got a long way to slide."

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Bing Crosby and his new movie.....By Muriel Davidson and Janet Rale

S T A G E C O A C H

'DO IT RIGHT, KID. YOU'LL BE DEAD IF YOU DON'T.'

Not everything goes exactly right as Bing, Ann-Margret, Red Buttons, Van Heflin, Chief Yellow Horse and the others shoot a remake of the movie classic. Nobody is dead - but nobody knows that every minute of the off-camera action is being secretly recorded.

After announcing his intention to film a remake of the classic 1939 Western, Stagecoach, producer Martin Rackin sent the following telegram to the original director, John Ford: "If you'd made it right the first time, I wouldn't have to do it again." But Ford indicated that he was not amused. His displeasure at Rackin's irreverent attitude toward his masterpiece was reflected throughout the entire film industry. Producer Rackin, a former newspaperman, former comedy writer, former screenwriter, former head of production at Paramount Pictures, was called - among other epithets - an "opportunist," an "egomaniac" and a "fast-buck operator."

Undaunted, the handsome, fast-talking, producer set about assembling his cast. He signed four Academy Award winners - Bing Crosby, Van Heflin, Red Buttons and director Gordon Douglas, whose 1936 Oscar was for Bored of Education, an Our Gang one-reeler. Rackin tried shrewd if risky casting with a newcomer, Alex Cord, whose one screen credit is Synanon, as "The Ringo Kid" (the role which made John Wayne a star), and with the offbeat choice of singing star Ann-Margret as the prostitute (a part played memorably in the original production by Claire Trevor). He took further chances with good-looking Michael Connors as the gambler (a complete departure from the image set by lean and saturnine John Carradine); comedian Bob Cummings as a despicable heavy; and unmarried, Hollywood-born Stefanie Powers playing the pregnant, Southern-born wife of an Army officer.

More conventionally, he cast Slim Pickens (seen riding an atomic bomb in Dr. Strangelove) as the stagecoach driver and Keenan Wynn as a maniacal, Bible-spouting killer.

To keep a secret journal of the 20th Century-Fox production, Rackin allowed two sisters, the authors of this article, to be on hand last summer in the guises of, respectively, a bit-part actress and a "publicity coordinator." Our real activity was disguised so that nobody would be inhibited by the presence of known journalists.

HOLLYWOOD, JULY 6: Ann-Margret didn't show on this first day of shooting. Al Manuel, Rackin's associate producer, told us he sent a doctor to her home and he reported that she was "semihysterical" and unable to appear. The most common theory about the cause of her illness: The studio is making her do this picture for her contractual fee of $25,000. She could have gotten more than $150,000 doing a loan-out film with Marcello Mastroianni in Italy.

No illness for the two diarists. We had to arrive on the lot at exactly 7 a.m., Muriel to begin her film debut as a beaten-up prostitute and Janet to start her role as the picture's publicity

coordinator.

We went first to makeup where Marvin Westmore, member of famous family of cosmetologists, transformed Muriel into a hard-faced dance-hall broad. The costume is black sequined taffeta with a tightly fitted bodice, the neckline of which stops somewhere short of the navel. Hideous black-silk shoes with thick, stubby heels and crystal-chandelier earrings complete the getup.

We stepped onto stage 16 at 8.50 a.m. The set is a purposely ugly 1870-type saloon and consists of a roughhewn bar, a few round tables, a stairway on either side of the bar leading to the ladies "cribs", an upright piano, a moose head and two standing wood-burning stoves. This is for the scene where two soldiers kill each other over Ann-Margret, and she and drunken Doc Boone (Bing) are thrown out of town. Muriel has her two lines to say in this scene. All day director Gordon Douglas shot stuff of Bing. Mike Connors and others. All to no avail - without Ann-Margret it's like shooting Flipper without the porpoise.

HOLLYWOOD, JULY 7: UP again with the dawn and to the studio and through the dressing routine again. The work of an actress is grueling. Hours of standing under burning lights, doing nothing but waiting for the camera to get set up, taking "five" and then doing the same thing all over again. Ann-Margret showed up today at 9 a.m. looking as fresh as a hummingbird as she flitted onto the set wearing a Sidney Guilaroff-designed hairdo which sported everything from green ribbons to sequined feathers. Before she got into her costume she flitted around some more saying "hi" to everyone. She was wearing black-and-white checked short shorts, a black-and-white striped shirt and Courreges boots with stiletto high heels. She is very pretty and seems to register emotion by widening her very large, very green eyes.

Started in earnest what we should have shot yesterday. The fight scene between actors Brett Pearson and Bruce Mars is a wild, dirty battle. Brett is the drunken Army sergeant jealous of the attention Dallas (A-M) is lavishing on trooper Bruce Mars. Bruce is supposed to disembowel Brett with a knife while Brett, dying, squeezes Bruce to death. Muriel's role at this point is to sit on the bar, forgetting to flirt with the troopers, registering horror at what's going on. They really should have shot this with stunt men who can act, instead of actors who really don't know how to fight in this brutal manner. The heavy (who actually weighs about 250 pounds) is supposed to dash Bruce Mar's head against the bar. Foam rubber which looked like wood was nailed into place, but Brett kept missing the rubber and pounding the poor kid's head on the wood. Then Brett, spinning to take his lumps, tripped and plunged head on into the wall. Director Douglas hollered for Brett to get up and come back swinging, but Pearson was out cold. Ann-Margret got sick to her stomach and fled from the set.

Later, Bing made a classic flub. In his portrayal of a drunken doctor, he is ordered to leave town along with the undesirable A-M. She asks him why they have to go. He was supposed to say, "You see, my dear, we are both victims of a disease called social prejudice." Instead, he explained to her, "You see, my dear, we are both victims of a social disease...."

Although he isn't at work, Alex Cord, our Ringo Kid, has been on the set for these two days of shooting. So has Van Heflin, who won't start work until we get to Denver. They watched most of the day as Gordon Douglas struggled quietly to get Ann-Margret to do what he wanted her to do. Later, waiting for camera setups, she stood alone at her floor mark, frugging and jerking and watusiing like mad.

HOLLYWOOD, JULY 8: Bing, whom we have known for years, has had to be briefed about our under-cover roles. He has promised to say nothing. So far, he has been very gay and lighthearted on the set. He sings a lot and he dances little time steps when he finishes a scene and he is unfailingly courteous to everyone. He manages to remain detached, though, and you don't just walk up to Bing to have a random chat about nothing. Also, he has been in constant pain with bursitis in his shoulder and had to leave the set for an hour this morning to get to his doctor.

We broke for lunch and made the long trek to the commissary. Just ahead of us, Brett Pearson, the heavy who is "killed" by a dagger, was walking with the bloody knife jutting from his side.

HOLLYWOOD, JULY 9: Marty Rackin said that he was having some trouble with Red Buttons, who wanted to be sure he was going to have a room as good as Bing's in Denver for the location shooting. Marty said, "Buttons is just like a Jewish Oriental. He doesn't want to lose face." He also said he resents actors who try to tell the writer or director how things should be done. Marty cited Michael Connors, who, he said, wanted to play his part with a limp so he could capture more attention. "I asked him, 'Why don't you play it as a hunch-back?" Connors gave up the idea.

Rackin is very excited because he has hired Norman Rockwell to paint portraits of his 10 stars, as well as do the advertising art for the picture. He roared with laughter when he said that Rockwell was at first dubious about working for Rackin. Rockwell had written to him, "You know, Marty, I'm kind of afraid of you. I hear you're a rough, tough man and I'm just one half of a sweet old couple." Rockwell is 72.

BOULDER, JULY 14: Almost all the cast hve asked to be moved closer to the location - which means living in Boulder, less than a half hour from the outdoor set. Red Buttons, however, declared, "I'm not moving. I'm a star." Stefanie Powers merely said, "I don't mind the long ride because I sleep all the way." Bing has accommodations at the Harvest House in Boulder and is being visited by his seven-year-old son, Harry Lillis Crosby III.

Just after a sumptuous lunch from the chuck wagon of Ed Michaelson, a Hollywood caterer, it started to pour again. This isn't just rain. It's like wet Ping-Pong balls falling from great heights, and when they land on you they hurt. We're behind again in shooting - and tempers are short. Stefanie, who is playing a subordinate part to A-M's flamboyant prostitute, and who looks like the devil with a homely hairdo and very pale makeup, said, "I can't talk to Ann-Margret in anything but monosyllables. She's in another world." Fortunately, Miss Margret rarely, if ever, hears her. When it rains, she runs to her dressing trailer and listens to her portable phonograph.

BOULDER, JULY 15: We have all moved here to Boulder, including Red and Stefanie. Red is very unhappy over a number of things. First, it's not so much that he must be treated as a star as the fact that he cannot seem to exist unless he is in a big city "where there are lights and action." Also , he, like Bob Cummings, is a health-food nut and vitamin-pill addict. And while he can get to his pills, he does not like Michaelson's chuck-wagon food - steaks, pork chops, spareribs and other wonderful things. Then, unlike the rest of the stars, Red changes his clothes for lunch, removing his costume and replacing it with a royal-blue Los Angeles Dodgers' baseball jacket which was given to him by the team.

Cummings, who is said to take more than 100 vitamin pills every day (and he does look15 years younger than his 55), at least eats the prepared food, even though he would prefer a cup of wheat germ or something similar.

BOULDER, JULY 22: David Humphreys Miller, an agent who has successfully built an entire career by booking Indians for movies and television, arrived today with 24 genuine Sioux braves from South Dakota. They will be used for the closeup action shots. (The rest of the "Indians" will be professional stunt men). Another arrival, was actress Anjanette Comer, Alex's girl, a shy, faun-eyed beauty with long, perfectly straight black hair. No one had expected her - including Alex. "I wanted to surprise him," she said. And then fixing him with a knowing look in her big eyes, she added, "And I did." Alex looked acutely uncomfortable.

During one of the afternoon takes, Bing made his entrance and little Harry Crosby shouted to him, "Hi, Daddy!" At which Red Buttons remarked, "Name-dropper."

We rode back to our motel from location with Ann-Margret again tonight. She discovered a rock-'n'-roll station on the radio and managed to go through all her rhythmic gyrations sitting down. When the station announced five minutes of news, she turned down the sound until it was barely audible. Then she asked us, "What would you do without music? Why, I'd just cry and cry and cry.

BOULDER, JULY 27: The weather looks threatening, but Gordon is going to try to shoot some more of the Indian sequence, where they begin to attack the stagecoach. David Miller, the "Indian booker," told us that he had gone to nearby Nederland to the four bars and two liquor stores there to ask them not to sell liquor to his Indians. He claimed that this has nothing to do with the old "firewater" theory about Indians, but that with unaccustomed money in their buckskins, they would probably spend it on booze. As it turned out later, he was right.

BOULDER, JULY 28: We lost some Indians today. Chauncey Whitewash, a one-eyed Sioux, was being teased by some of his people and he got into a fight. Then all the Indians started swinging at each other while David rushed into the fray. Chauncey Whitewash will be on his way home tonight.

Another bit of excitement. In one shot there is an Indian lying on the ground waving a tomahawk into the camera as a trooper rides by. The Indian was Frank Iron Plume and the stunt man was Al Hudkins. Hudkins accidentally rode in a little too close to Mr. Plume, and the horse's hooves grazed him slightly. Frank Iron Plume got up and rushed over to David Miller and announced that he was going to kill Hudkins. David suspected he was joking, but Iron Plume, too, will be sent home.

BOULDER, JULY 29: Bing "delivered" Stefanie's baby today. When she starts into labor, Bing, as "Doc", is drunk as usual. He orders Dallas (A-M) to make coffee. Then he dumps great quantities of salt into it and starts to drink it to sober up. He finally becomes violently sick to his stomach. He was so convincing that Mike Connors, watching him, was nauseated for real. Ann-Margret looked good in this scene too. Usually Gordon has to urge her to speak up because her voice is very soft. But she really hollered at Stefanie. "Hurts even when you're a lady, huh? Well, why don't you scream - that's what I'd do - go ahead, scream!"

Two more Indians are biting the dust today. Mesteth and Isaac Brave

Eagle were caught stealing beer from Gordon Douglas's trailer. Back to the reservation they go.

At 12.30, right on schedule, the rain started. At two it stopped raining, and Gordon set up his camera for one of the massacre scenes. Watched the makeup man paste a bloody tomahawk on the forehead of one of the stunt men. This took the better part of an hour. The scene had the stunt man - with tomahawk in head - falling from his horse face down into a stream. A gadget to pump blood coloring into the stream was already rigged. When the scene was shot, the soldier fell into the stream and right onto the pump - which caused the red paint to shoot up like a geyser. They couldn't shoot the scene again right away because the makeup had washed off the man's face and the tomahawk had fallen off, too. By the time he was made up again, it started to rain once more.

BOULDER, JULY 30: Filming went very well today. It seems almost unbelievable in view of the delays, but we're about halfway through the script. Gordon has learned to grab his shots as fast as he can, and the cast and crew are cooperating beautifully.

Except our Indians. They have managed to decimate their ranks in their own fantastic fashion. One was shot in the face and got powder burns. David Miller said that his eyes would be all right, but his enthusiasm for acting had vanished. Another was stepped on by a horse. The most egregious loss of all, however, happened today when the Indians raided the town of Nederland. On the set, stunt men in Indian garb were rehearsing riding down a steep hill toward the coach. It is professional work, and our real Indians were not asked to participate. Several of them were just sitting around in full warpaint with cigars in their mouths. Apparently the brothers Chris and Eugene Eagle Hawk got bored during the long wait and organized an expedition into Nederland. They rode away silently and were not missed for several hours.

During their absence, a steady stream of tourists made an unexpected appearance. (Heretofore, no visitors had been allowed because of the danger at some of our precarious sites and also, of course, because visitors cause delays.) They tumbled out of their cars shouting about "moviestars" and "freefood." Several of the rollicking group produced passes. Rackin grabbed one and, with astonishment, read, "Stagecoach set: Free movie stars. Free food. $1." They were all signed, "Chris and Eugene Eagle Hawk." At that point, David Miller jumped into a company car and sped off toward Nederland, some five miles away. He arrived to see six of his braves, led by Chief Yellow Horse, sitting bareback astride their ponies, their painted, almost naked bodies gleaming, and each brandishing a bottle of liquor in one hand and the "passes" in the other. Admiring tourists were photographing them and buying the passes as fast as they could get them.

When Yellow Horse sobered up, he told Marty that if he and his friends didn't get more money, they were "going out on strike." Tonight the six strikers were sent home. We are now left with only 10 little Indians. Fortunately most of their chores are over.

HOLLYWOOD, AUGUST 3: Aside from Alex, who missed the plane and had to be flown to Denver by helicopter, we are back at 20th Century-Fox, shooting outdoors on the back lot. Bing is doing his little time steps and singing his own ribald version of Baby, Won't You Please Come Home. Bob Cummings cheerfully spoiled one take because he was chewing gum, a commodity non-existent in 1870. We are now 10 days behind schedule. At Marty's estimated $28,000 a day, that's $280,000 down the Colorado rainspout.

CENTURY RANCH, AUGUST 20: This ranch is about an hour's drive from the studio. It covers more than 2,500 acres of some very rugged, wild-looking country. It seems hundreds of miles from Hollywood - but it doesn't in the least resemble Colorado. It's hot, dry and dusty this time of year, but at least there are ravines and valleys. Ironically we are going to do several rain scenes here - and did none on location.

Ann-Margret wore an abbreviated cotton jump suit, lavender and pink in color and closed with one of those fat, outsize zippers. With this she had on purple tights and her white, high-heeled boots. Around her neck was a long necklace of amethysts, and on her third finger, right hand, she wore a huge amethyst ring. "I hate roughing it," she told us. "What kind of people camp out? Old people? What I love is room service in Las Vegas. You can call up at four in the morning and order a chocolate malted and a cheeseburger. Happiness to me," she reflected, "is a cheeseburger."

Lunched outdoors with Red, Mike, Bing, Alex, Stefanie and a swarm of wasps that wouldn't go away. While we batted at them, Stefi and Alex held forth on the "advantages" to an actor of occasionally using LSD, marijuana, mescaline and so on. Alex said, "It's like a quickie course in Zen Buddhism. It teaches you how to live; it heightens your impressions." Stefanie agreed and added, "Later, if you can relate to life without the drug but with the heightened sensations, you're a more effective actor." Neither of them uses anything stronger than the slim English cigars they both prefer.

HOLLYWOOD, SEPT.2: We're still filming all night. Slim came over and sat down to talk. He wagged his huge, attractively homely head and said, "Ah jest can't get over bein' paid for doin' what ah love doin'. To drive those six doggone horses. And then meetin' and bein' with Van and Bing. That little ole Van. You gotta give him credit for sittin' up there on that ole stage jest as unconcerned as anything. I 'member that first day shootin' in Colorado, ole Van said to me, 'Slim, do me a favour. If you decide to jump off this thing, tell me so's I can jump, too.' I told him, 'Van, you see me jump off this rig, you jump too.'

"These damn kids spend all their time goin' to actin' school these days." Slim continued, "but they don't know how to handle an animal. Now me, ah'm homelier than 'n old maid's sin - and with my voice! I wonder why in hell I keep so busy actin'. Ya know why? 'Cause ah can handle animals."

Keenan Wynn has grown a luxuriant beard for his role as Luke Plummer. Although he will work for only two days in Stagecoach, and will be seen on the screen for something like nine minutes, he considers this part exceptionally important. "You see," he explained during a break, "you have a situation where the audience has been waiting all through the picture for the hero to get me. I'm the smashing conclusion. It's a great part. Hell, I was only on the screen for eight minutes in Strangelove and judging by the reaction, people remember my part in that."

Just then Red Buttons walked by with an Indian in full war paint. "Just you remember," he was saying to his Indian, "I'd rather be Red than dead."

HOLLYWOOD, SEPTEMBER 7: Bing finished his role last Thursday and had planned to go to England to see his prizewinning horse, Meadowcourt, race at Ascot. Today Leo Lynn, Bing's friend and factotum, came to the set and told us that over the weekend Bing had suffered a kidney attack

and could not go. Then Leo presented all of us, cast and crew, with a key chain memento from Bing. It's made of silver and has a tiny stagecoach on one side of a disc, and on the other, written in gold leaf in his own handwriting, it says, "Thanks, Bing - Stagecoach 1965". Everyone was quite honestly touched - stars rarely take the trouble to make these gestures anymore.

HOLLYWOOD, SEPTEMBER 9: Everyone is through shooting except Keenan, Alex, Bon and Ned Wynn, Keenan's 24-year-old son, who plays his son, Ike Plummer, in the film. This is the bar-room fight - the big, climactic scene. The others have all left, except Van Heflin, who has stayed around for more "ramrodding." Keenan, who designed his costume himself, has his gun jammed into his pants near the buckle. He explained that he wears the gun that way, and not strapped to his leg as usual, because he believes it indicates his contempt for anyone who thinks he can get Luke Plummer. In rehearsals Keenan also interpolated a sinister laugh which grew louder as the fight drew nearer. "I'm playing this guy like a psychopath," explained Keenan. "Many of the old western gunmen were just that."

Just before the scene was shot, Marty told us that in the original Stagecoach John Ford ran out of money, so he couldn't film the gunfight. He had Luke Plummer killed offstage. "And yet," said Rackin, "ask anyone and they'll tell you what a great gunfight there was at the end of Ford's film."

The scene is set. Gordon yells for quiet. Then he says, "Action."

The Ringo Kid snaps off a shot at Plummer and hollers, "You coming out, Plummer?"

"Sure, son - if you'll stand up and meet me face to face." Now the sound of that hideous laughter.

"Show yourself first," answers Ringo.

Bullets from Plummer's gun kick up splinters inches over Ringo's head. Ringo bobs up from behind the bar, pumping the trigger of his gun, and chipping off wood near Plummer's hip. Creeping nearer, Plummer is now visible to Ringo, who flings a whiskey bottle at his head. The bottle hits an overhead lantern, and Ike's shirt catches fire.....

Twenty-three takes later, Plummer firest his last shot. Ringo screams and goes down. Plummer laughs in wild triumph, Ringo slowly rises and carefully aims. Shoots. Hits Plummer. Now there is silence. And no more laughter.

"Cut and Print!" orders Gordon.

LOS ANGELES, SEPTEMBER 10: Our film is over. In a way, the end of a movie is something like having had a long illness from which one abruptly recovers. The mood of the cast has been optimistic. Crosby was reported to be pleased. "We may have a chance with this one," Van Heflin said. "Do we have a chance?" said Marty Rackin. "Ask me again in six months and I'll tell you."

Now it was three o'clock in the morning. The crew began quietly disassembling their equipment. There were no parties, no celebrations. Rackin had simply told them. "If you don't finish tonight, I'm going to take the camera away." Those of the cast who were left got into their cars and wearily started to their homes. They all looked like shadows

in the odd half-light.

"They are shadows," said Rackin. "That's all we're selling, really. Shadows. That's all a motion picture is."

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"GREETINGS FROM AUSTRALIA"

8, Yorketown Ave,
Centennial Park, South Australia

Greetings to all members of the I.C.C. - I'd like to sign on here with my comments on the recent release of Bing's "THE GREAT COUNTRY HITS" LP. I really like this album and my favourite tracks are "OH LONSOME ME" and "FOUR WALLS" - I really like the musical arrangements especially the opening bars of "CRAZY ARMS" with those swinging violins - all in all, a very good buy.

We're still enjoying THE BING CROSBY SHOW on TV and the highlight of a recent one was a song and dancs routine by Bing and Phil Harris.

Gary Crosby and Frank Sinatra Jn were joint M/C's on a recent "pop" show and although their patter was cute, the singing left much to be desired. Gary was fairly good a few years back when he was singing with Father "B" and although he does look a bit like Bing, there the resemblance ends.....Best to all my friends in the I.C.C. - Bill Bell

t h e "R E G B R I S T O C O L U M N 'S"

.....for 2d only, ladies and gentlemen...

- Anon -

One develops a keen eye for promising junk-shops when old records become a passion, and this one looked a good prospect. I was soon inside, and spotted the records in the corner. Alas, it turned out to be a "modern" junk-shop by which I mean that most of the records were new only a few weeks previously. So much has today's pop music for posterity. I was, disappointedly, about to depart when I spotted in another corner a forlorn pile of old sheet music, hundreds of old, mostly forgotten, songs, come from goodness knows what attic - or perhaps they had been under the music stool for 30 odd years! They exuded that peculiar musty smell inseparable from very old paper, were yellowing, and had that indefinable aura of age. Sheet music, many years ago, was big business, and many a successful orchestra-leader today started off with a five-piece band playing from 6d song sheets. That was true before radio, and for quite a few years after. It is still sold today, of course, but is not, I gather, the big business it was once. On top of the pile was "Grandfather's Clock: Sung and Featured by the Radio Revellers." Intrigued, I turned over some more sheets. Hildegarde, Morton Downey, The Street Singer, Debroy Somers....and Bing Crosby! Inevitable I suppose in such a span, that Mr. C. would be there, outlasting the lot! Instantly, I was in a different world. The photograph showed Bing with his eternally pleasant, somewhat diffident, modest smile - the face we know so well of early 1930 vintage. Bing was sporting a spotted bow-tie and looked extremely young. I must have seen the photograph before, yet it came back as nostalgically new, if there can be such a thing. I was back in the pre-September, 1939 world. When Bing Crosby competitions were held weekly in all the local cinemas - when we listened to him singing "Home on the Range" round our own camp-fire on a portable gramophone - when all the fairground machines were belting out "May I?", "Love They Neighbour", etc. etc. - when my late mother, who didn't like jazz and pop used to Sigh "Ah Bing", when we played "Swannee River", or "Down by the River". Happy, happy days! Days when sometimes we clubbed together 3d. or a tanner apiece to buy the latest Crosby Brunswick, a fragile 78, and gathered at someone's home to listen to it - usually the one who had a real radiogram, which instruments were at last replacing the clockwork gramophones, with their barbarous steel needles.

The song the sheet featured was "Kentucky Babe". The number is (I think) quite unknown to me, but it was sung "slowly and with feeling" according to the directions, and Bing can do that, for sure. Words were "by R.H. Buck, Music by Adam Geibel." Who were they? Was it a big success. Does Bing himself recall the song, I wonder? What an incredible life of song the Cros has had! Amongst all the hundreds of undying hits, hundreds of fleeting successes, no doubt. How frantically we tried to earn those half-crown in those paper-round days to get the new Bing!

I'm sure my experience wasn't new. Believe me, short of a pile of old records, rummage through a pile of old sheet music...you get photographs as well! My trip down Memory Lane cost me - tuppence, for the sheets were three for 6d! I had two Bings, and an Ink Spots (Do I Worry?).

I am sending this newly-discovered picture to the Editor. I feel certain he will already have it. If not, and if it is reproducable, perhaps he will let you see the picture in this issue that started off my trip! Does anybody remember that song? I would be most interested!

KENTUCKY BABE

Words by
R. H. BUCK

Music by
ADAM GEIBEL

FEATURED & RECORDED
by
BING CROSBY

LONDON — ENGLAND
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- REFLECTIONS OF A NEWCOMER TO THE CIRCLE -

A little odd, perhaps, to have been a fervent admirer of Bing since 1931, and yet have taken no active steps to enrol in an organised Crosby society until 1966! Certainly better late than never, I have discovered. Of course, anyone who has had the slightest interest in musical entertainment - or films - from that year on is, in varying degrees, a Bing "fan". His admirers are a great, and largely unseen, army, but they are there for certain. But to be in with people who "know their Crosby" is a grand experience

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It seems I joined at a time of transition and am not, therefore, in a position to compare past magazine achievements with the, to me, very high standard of "Bing". I join in what must be a chorus of praise for issue No. 2. What I liked the most is that it isn't a magazine to scan through - and that's all to it. I've found myself re-reading it several times, each time with a new appreciation. The essence of a good magazine, surely. I was flattered that my humble effort was in such good company (My Favourite Bing) (record), altho' chagrined slightly that my question was answered in the very same issue by a bright young man who states (and he is right of course) "the best Bing issue is the next one!"

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Another thing I find particularly gratifying is the number of young Crosby fans. As I said above, it is not surprising that middle-aged people will always remember Bing with affection and admiration, but to find much younger enthusiasts in the fold is very interesting. Perhaps I may include a little nostalgia for the younger members from the 1930 days. When Bing burst upon the world, the sheer vigour of his recorded voice, the deep tones, and fine masculine timbre, gave everyone the impression he was a "tall, dark caveman"! Remember, he hadn't been seen then. I well recall the surprise when Bing was shortly afterwards first seen in film in this country - and he was fair, plumpish (dare I say!) and very boyish indeed. I am not saying anyone was disappointed, far from it, but very surprised.

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Another surprise was to learn from the magazine that all the tracks in Country Hits were actually recorded in 1963! I have no particular reason for thinking it, but I really thought they were fairly recent - say 1965. I'm glad Frank Murphy agreed with me about "Hello Walls" anyway! But for one, I have no criticism of the record whatever. The diction, timbre, phrasing, tone, are as good as ever. If the accompaniments are too "classy," I say impossible! Frank mentioned the ad. libbing in "Wabash" - has anyone selected "Lonesome Me" as their best track? Its pretty good, you know. And when the song is finishing, that descent of a complete octave in the Oh, of "Oh Lonesome me", both times, is pure, vintage Crosby, unconyable, despite the shoals of singers trading to a limited extent on the Crosby style, as they have been since 1931 - even if they weren't born them! Thats a bit of Irish, but work it out.

The Derek Johnson tribute to the master was first class. All his facts and conclusions were absolutely accurate. The only surprise is that it appeared in New Musical Express.

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Mingled with the pleasure of being in the Circle is something akin to despair when you read of some of the collections of records members have!

I have about 300, mainly on L.P's and E.P.'s, and my family think I am Crosby mad. But 600, a thousand, and even one lucky chap has a complete collection. Mind you, with the greatest respect, I doubt if anyone has a complete collection. I know I wish I had one. To be fair, I did lose my pre-1940 collection as a result of the War.

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Perhaps one day our Circle will undertake the publication of a complete - or as complete as possible - catalogue of Mr. C's recordings. The research work would be colossal, but think that a fascinating thing it would be. Dates, accompaniments, notes, labels etc. What occurs to me is a real, bound published book. Perhaps the task would be too much to ask of anyone, or even a dedicated team. I believe it is a fact that Bing himself has no real record of his thousands of recordings. I certainly remember him saying (was it in his book?) that there was "a chap in England who knows more about my records than I do!" He was referring, I am certain, to Mr. Gaylor.

As newspaper editors have discovered, the readers' letters can be a very interesting and important feature of a publication. Certainly the letters from our readers and members are of the utmost interest, and a Mr. Murphy has stated, the more there are, the more interesting the magazine becomes. As I said earlier, they are from people who "know their Crosby."

How interesting too, that the Australian scene is so lively, and so well presented by Keith Hyde. We could do with some "Festival" issues here! It is invidious to pick out names from such an enthusiastic band, perhaps, for all are doing a great job, but one can understand Ireland having a particular affection for the Master, and all power to John Jones' pen and activities.

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In between issues 1 and 2 of "Bing" we in South Wales and the West Country saw the Wayne & Shuster T.V. programme, taking a look at Crosby and Hope. It was a fine tribute and considered great entertainment by all. This may be old-hat, as I don't know whether the rest of the country say it, but the programme was mainly in three parts: First Bing, Then Bob, then both together. Some of their most hilarious "Road" pictures had extracts shown, and we saw Bing getting a 1930's "Beatle" style reception from a crowd as he stepped out of a car. If you haven't yet seen it you have a treat in store.

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Finally, to harp back to Country Hits, the record is getting precious little plugging. Even E.M.I. in their "Record Mail" merely listed its issue, but no notes or review of any kind. Almost as if they were ashamed of it. Yet I am certain it would become a very popular record indeed if only it got a bit of publicity and "airing". I have heard, I must admit, broadcasts of one track four times: "Sunflower". Queer. The last occasion was on May 2nd, when the compere said "Thanks Bing, and many happy returns on your 62nd birthday. May you carry on for a long time yet". I can imagine "Hello Walls" and "Four Walls" being regular Forces Favourite's if given the chance.

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I was in correspondence with the B.B.C. recently regarding the absence except for odd occasions, of Crosby programmes. Their courteous reply -

they're ever courteous, one must admit - was to the effect that my views were appreciated, but that their record comperes tried to reflect all shades of public taste. With all respect, it is my opinion - and I know I'm not alone in this - that far from reflecting it, they're strenuously engaged in trying to shape it.

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Surely if we agreed on a date, we could make a demand to the B.B.C. in weight, i.e. from every U.K. Member of the Circle, to do something about a Bing programme. Forty years in the business, successful records in no less than five decades. Gee whiz! Something ought to be done. Greeting to all Bing fans, far and near, and happy listening.

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"HE WHO HESITATES...."

The following story, disappointing for the writer, is encouraging in another sense.

In a good class second hand shop a week or so ago, I was astonished to see "A Special Offer: £4.19.6d". It was the complete five-record autobiography of Bing's, complete in original box, with list of recording dates. Now, I have always wanted this set, but for different reasons - mainly because I never had the £9 or £10 conveniently to spare, and because I already had so many of the titles included - I had never bought it. I examined the set and it looked in pretty good condition. I thought what a lucky chance brought me into that particular shop - I have only been there once before - and was delighted that I was at last going to own the set. It happened, however, that I didn't have a fiver on me, but as I was only 15 minutes from home, it didn't seem to matter.

I dashed home, picked up the cash, and returned immediately to the shop. The set had been sold! The man in the shop assured me if he had known I wanted it he would have reserved it, why didn't I say, etc. etc. Well, I lost it when I could easily have had it. The point of the story, however, and what I found encouraging, is that the set had only been on display for half-an-hour before I spotted it - and was sold within 45 minutes! I wonder if that Crosby admirer is in the Circle?

------oOo-----

------ D I S C R O S B Y ------

One of the beauties of being a Crosby admirer, or collector is that while new records are very acceptable and eagerly awaited, in their absence there is no vacuum for a vast field of past issues remains to be explored, and the collection added to, apart from discovering something new each time you browse through the collection. There is always something new to savour.

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Getting a lot of my records - albums anyway - through the comparatively painless method of a monthly account, I am due to re-order soon, such is the healthy state of my account! One record I am curious about is the "Holiday in Europe". Perhaps I was abroad when it was issued, but believe it or not, I know absolutely nothing of this record. I have seen no reviews, and have heard not a single track of it. Is it good? Is it good Crosby, and should I have it?

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One can come by Crosby records in devious ways. I once unashamedly took one from a dustbin! At least, it was lying on top of the lid with a couple of dozen other old 78's. The dustbin belonged to neighbours, and I had no hesitation in telling them I was lifting the record. But I was aghast that they were throwing the record away. They assured me, with some amusement, that they loved Bing, but for transportation reasons it was necessary to unload a lot of gear, and these old 78's were a weighty item.

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I still have this record and I consider it to be one of the most piquant records I have, and it is most haunting. Its called "The Four Winds and the Seven Seas", coupled with "The Last Mile Home". The first number has piano only accompaniment by Carmen Cavallero, and judging by the second title, it was undoubtedly a War-time release. Alright, I know it is well known to the rabid fans!

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Its a sad little ditty (those of you who don't know it) and Bing gives it melancholy treatment, with plenty of Crosby deep notes. The recurring lines are:

"You ask where I live,
Here's the answer I give,
The Four Winds, and the Seven Seas".

Apparently a jilted lover took to roaming the world with no fixed abode. But the tune sticks obstinately in your mind for days after one playing. I've never heard this record elsewhere. Any comments?

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Another unexpected "turn-up" came when I was discussing Bing with some colleagues, for a dear soul said "We've got a Crosby record at home we never play now if you would like it". I know this lady as an opera-lover so it was quite a surprise, but of course, nearly everyone buys Crosby at some time. The record turned out a bigger surprise, for in the words of the trade, it was truly "mint", and in its original, stiff, cardboard cover, with the dealer's name heavily embossed on it, as was the custom in good record shops 30 years ago. It was (is) a Columbia record, and the titles are "Someday We'll Meet Again", and "Let's Spend an Evening at Home". The legend on the label says "Sung by Bing Crosby", with Orchestral Accompaniment". The style is definitely early 30's (vide Ace of Hearts) and the orchestra is light, and not dance, by the sound of it.

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Although this 78 was obviously issued in the days when steel needles were doing their dastardly work on records, this record is completely scratch-free and has the least surface "hiss" of any 78 I've played. The kind lady refused a penny for the record, and was highly delighted with a small bunch of flowers!

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Much was made of the "B" version of "Gallaher & Sheen" when it came out on Ace of Hearts last year (Among my Souvenirs), and of course, it was most interesting to have this slightly different version. But I think the original first choice was right. Bing seems much more in the mood in the "A" selection, and indeed, I think the orchestra plays with much more verve.

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It has been mentioned before in these pages that Bing, in his early years, had a very happy association with, and obviously a high admiration for, the Mills Brothers. Seeing that the latter are still in the recording field - as a trio now, of course - and making some fine albums, a tie-up again, for a new album is, in my opinion, well worth consideration by Bing himself.

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Some of the scat-singing Bing did with this remarkable group - breathlessly new in the 30's - endeared him to, and gave him the respect of, dedicated jazz musicians. "Shine", by Bing and the Mills Bros. sticks in my mind as a great record and a wonderful example of their working together. Alas, I haven't the record now, although I know it is about somewhere on an E.P. That the Mills Brothers were remarkable is beyond doubt. If anyone does doubt it, buy the Ace of Hearts "Early Mills Brothers", a collection of records made when they were billed as "Four Boys and a Guitar". Their orchestral impressions are fantastic. Each number was carefully worked out and arranged - not just slung together and bawled out as it is today.

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Anyone, like myself, who had a fair pile of Crosby records from 1931 on, then lost them as a result of 1939-45 activities, had some very pleasant experiences when the L.P. was introduced. It was astonishing, for instance, to buy an L.P. and find that you could remember the records almost, word for word, note for note, more than 20 years since the last hearing! An example. "I've Got to Sing a Torch Song" was a great favourite in 31/32, but it wasn't until "Early 30's Volume 1" was issued that I heard it again, and was actually waiting for Bing to say "I've got to sing a torch-song" with the accent on the "got" in the last chorus.

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I find it frustrating when an excellent a lbum is released, but fails to give accompaniment details. Realm's "Crosby Classics" is a delight, but omits these details, although it actually gives the recording dates. I am sorely puzzled as to whose orchestra is behind Bing in that great version of "St. Louis Blues". Can it be Duke Ellington? The versatility of the instrumental soloists makes me think it might be, but I'm not sure that Bing did in fact record with Ellington, although I think he must have. Can anyome rush in and say?

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I regret to say that in these days of albums, I tend to neglect singles, and only bring them out on odd occasions. You get plenty of nice surprises that way. The sheer class of some of the singles of Bing issued in the late 50's is astounding, both for style and certainly for melody. Of course, this was the time when the arch-fiend Elves Presley was letting loose with Rock and Rock and changed the face of pop music completely. But listen again to "Gigi", and especially the reverse side "The Next Time It Happens". Then there is the Gala single, issued when I was in Gibraltar around 1958 - 9. I bought it, of course, and the titles are "My Own Individual Star", which obviously expounds Bing's philosophy, and "Never be Afraid". Both are great melodies treated in true Crosby style. This record is the one with the red and white label which includes a picture of Bing.

If you like this kind of chatter, we'll do some more. As I started off by saing, you can always get a new angle on a Bing record. Cheerio for now, and happy Discrosby.

NEWCASTLE EVENING CHRONICLE - 30th APRIL 1966.

REAL CHARACTER FOR THE 'NEW' BING.

Michael Beale's
SHOWTALK.

Good heavens, it is 40 years since Bing Crosby became one of the tops of show business.

For many years the singer who was known as "The Groaner" (was this a bit of Bob Hope's gagging?) has been top, or near the top, of box-office returns.

And then, as was natural with the growth and adulation of teenage pop groups when an artist over 25 was looked upon as someone in his dotage, Bing became less prominent.

Instead of musical films he began to appear in more serious pictures-pictures which called for a little more acting. People who had been viewing films for a long time began to put him in the class of "character actors", which is sometimes complimentary, and sometimes is used to say: "He's past it, but let him down lightly."

DETERMINED

That latter comment has never applied to Bing. We remember him in that film "The Country Girl", with Grace Kelly, in which he had to play a weak drunk who let himself and his family down. That was a good piece of character acting, although, as Bing himself admitted, it might have been more of a piece of "behaviour" rather than acting.

Anyway the amiable, articulate Bing has now started on a new career - he is determined to become a character actor. It was not an easy decision for Crosby to make. After all when you have reached the top in most aspects of show business, barring the legitimate theatre and the circus, it is a hard decision to make, to start all over again.

Bing has just made another film, a picture of the early West called "Stagecoach", in which he plays an alcoholic doctor. It is significant in a way that his first real character part also concerned a man who had a weakness for the bottle.

In this new role Bing hums a bar or two, but does not really burst into song. His familiar features are screened by a stubble of beard, and the lithe athleticism of his movements are purposely blurred to suggest the alcohol in his system.

Bing, himself, believes that this is his first essay into character acting. "In all the years I've made films," he says, "I think the public has never thought of me as an actor. I don't believe the public has even thought of me as a singer. I'm Bing Crosby. I'm a personality... a citizen.

"That's fine," he confesses, "but now that I'm a little past getting the girl in the movie - we can't all be Cary Grants, you know, it's a little frustrating.

"If I'm not thought of as an actor I won't get character parts, that's why I am so delighted with 'Stagecoach' - it opens a few doors to me."

What with the Crosby films, the Crosby records, and the Crosby Enterprises which seem to include everything from plastics to explosives, we all assume that Bing is definitely in the millionaire class. So why does he bother about working any more?

But if you ask Bing why he keeps on working he has two answers. First, he says, "The Bureau of Inland Revenue wouldn't agree that I have no need of money," which means that he probably finances a whole day of the Vietnam campaign.

A PLEASURE

And secondly he wants to keep active. "Well", as he says, "after all these years it's pretty hard to stop. When I'm away fishing I look at the papers and see where they're casting a picture and I say: 'Why can't I get in that?"

"Besides," he adds, "if you work a little it makes the other stuff - fishing, hunting and so on - more fun."

I am sure it does. If I were in the Bing Crosby financial class this little bit of typing would be a pleasure. Maybe Bing sounds like a man who is at peace with himself. Maybe he is just that.

-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-o-

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PRESENTING THE..... A .....

THEIR NAMES are written into the legend of Hollywood - even before there has been time enough for a legend to grow. Their fame, in a city where fortunes come and go in a night, is permanent. They are the ABC of show business - Astaire, Benny and Crosby each one supreme in his field. But what is it like to be a living legend...to live with fame and riches as your right?

B C

of the

S U P E R ST A R S

by Peter Evans.

The first thing you notice are his hands.. Rough, a hunter's hands, scarred and unmanicured and capable. The nails are broken and cracked where he has used them to strike a lifetime of matches in an expertly casual, single-handed movement.

He is doing that now, and the small flame moves up to his pipe, illuminating the eyes, which are the colour of good sapphires chilled in crushed ice.

They would be villain's eyes except for the humour. He sucks on his pipe, bringing hollows to his cheeks, which haven't been shaved today and show traces of grey in the night-shadow of beard.

There are lines around his eyes which have not all been carved with laughter. The match goes out.

Bing Crosby leans back in his worn leathre library chair and you sense rather than see him smiling. Relaxed, easy does it. He makes jelly look tense. In this, his mansion built like an English country home just outside San Francisco, the man born Harry Lillis Crosby has just quietly celebrated his 62nd birthday with his family.

He received no presents except a box of Dunhill cigars from his wife Kathryn. What else can you give a man whose worth has been variously estimated at between £15 and £30 million? 'Believe me, when you get to my age, birthdays are no cause for celebration. You're just grateful to get there. Make too much of a fuss and someone might hear and take it all away from you. For me it was a time for some quiet self-assessment and contemplation. It was a good day."

There are memories of many good days around the room. His Oscar, collected some 21 years ago for his performance as a priest in "Going My Way," golf cups, racing trophies diplomas and awards in a dozen languages, the mighty soundless applause of the world.

It was a good day. I tried to plot the future for the next coupla years, both for myself and the family. I made out some plans, the education of the children. The new ones. They're getting up now - Harry's seven, Frances is six, and the little fella, Nathaniel, he's rising four.

"I'm enjoying being a daddy the second time around, got more time to watch them grow than when the four older boys were growing out of their shoes every coupla weeks. Got a little more experience too."

The voice is soft and sounds as if it's permanently between songs, waiting for the next cue. It is hard to reconcile the private man with the business tycoon which he is.

The president of six banks in Calfornia and Arizona, oil baron in Texas, Oklahoma and Louisiana, director of a television company making such series as "Ben Casey", real estate operator and part-owner of the Pittsburgh Pirates baseball team. If you want more you can have them.

This year, between the deals, he has quietly put himself in the front line for another Oscar for his performance as the boozy deadbeat Doc Boone in "Stagecoach."

'LONER '

"He's strictly Court of St. James's", says producer Martin Rackin. "A gentleman. But he's definitely a loner too. I don't know how anyone can get close to him. You can get one layer deep with him but never try to get two layers down. You'll fall off the end of the world."

"If I have any place in the hearts of the people," Crosby says now, staring at his worn hands, clasping each other on the tidy desk in front of him, "if I have any place in the hearts of the people, it's probably because I'm a normal sort of fella, average.

"I'm not very glamourful, not exciting like a movie hero. I'm someone they can easily relate to, a friend, a member of the family, a fella in their own neighbourhood, their own town. I guess I'm a plain lucky guy."

Says brother Bob: "He rolled uphill to success, that's all."

Bing Crosby does not look his years. He has lost his hair and bursitis in his shoulders interrupted his precious golf for a time, but his figure is unweighted by time and he can talk with excitement about his next

picture as if it were his first.

He is a realist with a shrewd sense of his own limitations, a safety valve which stops him being crushed to death beneath an ego that won't deflate with the years.

RUSTY.

"The old voice isn't as good as it used to be, a bit rusty around the edges.

"Sometimes I get out my recordings from the thirties and forties and they were better. I just handled a song better then. What baffles me is that Al Jolson at the end of his career, at the end of his life, was singing better than he ever sang. It's just the opposite with me and people who know tell me the same thing."

Today Crosby has successfully rebuilt his life, once lived on the wild side and after his first wife Dixie died in 1952 crowded with a sort of empty confusion and much pained by the breach there was between him and his four sons.

Slowly he picked up the pieces of his life, started an intense self-education programme, learning to speak French and Spanish fluently.

In 1957 he married Kathryn Grant, an actress some 30 years his junior and with an education you don't pick up in nightclubs.

RESTRAINT.

Today, he talks about his wilder youth with typical restraint but not without a sense of nostalgia nor without pride.

"I certainly got into quite a bit of trouble but I never let it interfere with my work, just missed a coupla shows at the Coconut Grove from time to time.

"But I guess my salvation was that I liked the work and you can't work well if you're loaded too often or tired so...you can say I carried on pretty good.

"We were on the air every night in those days and if you were a bit loaded once a month the word got out you were loaded all the time and a reputation got around."

He has let his pipe go out and now reaches for another match. "All in all," he says, "I've been remarkably lucky. I wanted to be famous, everybody does, and I became famous.

"If I had to start again I'd be worried. I don't see how I ever could do it today. You have to be well managed and well exploited to get anywhere. But I'd sure try, because I love the business. I'd choose the same route but I don't think I'd arrive at the same destination."

SACRIFICE

The one-handed movement against a nail and the match is alight. "No," he says when his pipe is glowing again, "never was conscious of making any particular sound, not at all. I just loved to sing. We sang around the house since we were kids.

"My mother saw this and sent me to a professor of singing to take lessons and it must have been quite a sacrifice. We were a working-class family, my father was an accountant and book-keeper in a brewery firm. His father was a clipper-ship captain and I guess some of that is still in me - the urge to move about, move on. I love the sea, the outdoors.

"But I never get nervous about not always having that life. I don't worry about anything which I can't control or help or improve. Situations arise which are insoluble. I don't worry about them. People use those words - relaxed, carefree, casual - about me. But the truth is I'm just plain lazy and lethargic."

But you can't help suspecting that he knows precisely what he is achieving with his brand of laziness.

"In his quiet way," says producer Rackin, "he knows all the tricks. He didn't lose a scene, he gained a picture."

His was the easiest contract to negotiate, done without a bank of lawyers and advisers and agents.

He is one of the strangest actors I've ever known," says Rackin. "So unlike a movie star it's almost frightening, no demands, nothing, he even queues up for his own lunch. I guess the thing about Bing is that he is so secure in the knowledge of who he is."

END

EVERETT CROSBY DIES

On July 14th 1966 the death of Bing's brother and former manager, Everett Crosby was announced - the ICC takes this opportunity of sending on behalf of the officers and the members, our sincere condolences to the Crosby family at this time of sadness.

number in brackets indicates old BCS number where applicable.

BINGPICS - A FURTHER RE-ISSUE OF SOME "BRITISH CROSBY SOCIETY" ORIGINALS
BINGPICS please note that every photo offered in BINGPICS either singly
BINGPICS or in a set, features Bing - ORDER DIRECT FROM JOHN MAUGHAN.

----------ALL PHOTOS unless otherwise stated are POSTCARDS

34. Souvenir Set. ROBIN AND THE 7 HOODS - set of 5 post cards
35. Souvenir Set. STAGECOACH - set of 7 " "
36. Souvenir Set. Bing & Perry Como - set of 3 " "
37. Souvenir Set. Bing, Michael & Marge Holliday " 4 " "
38. Bing signing autographs - Surrey 1961 (63)
39. Bing & Kathryn - Buckingham Palace 1961 (39)
40. Bing & Eddie Lang - 1931 (60)
41. Bing's Platinum Disc with Presentation Scroll underneath (please note that after purchasing 1 photo at 10d, you may buy further copies of this one for 7d)
42. Souvenir Set. BING AT ST ANDREWS - 1950 - set of 5 post cards. (by courtesy of Duncan Mc Lean.)
43. Dennis, Gary and Philip visit Bing on the set of SING YOU SINNERS (1938) (by courtesy of Jim Davison)

Delivery is usually from stock, but allow 7 days in case a particular pic is on order - PRICES; 10d each post paid over 2/6 - please add 6d if less. USA and Dollar countries should send One Dollar for every 8 post cards ordered

A FURTHER LIST OF PHOTOS AVAILABLE THROUGH "BINGPICS" WILL BE ISSUED IN OCTOBER

EDDIE RICE

"I'M DREAMING OF A WHITE CHRISTMAS"

Reprinted from
THE HELMSMAN
Dec 1963 - Vol 26

Edward A. Rice, Montebello Operating, claims he has one of the finest, most interest hobbies of all. Ed collects phonograph records, but not just any records. His speciality is the recordings of Bing Crosby, one of the most prolific recording artists. Bing has sung so many songs that a person attempting to collect all his recordings faces a seemingly endless task.

Beginning six years ago (Ed sold his previous collection) the collection has grown to such size it is now rated one of the largest and most complete in existance.

Since Bing cut his first disc, October 10, 1926, and knocking out platters ever sinc one can hardly imagine what a stack could be made by piling all the discs on top of each other. There are approximately a total of 650 single, two sided records, plus some 30 LP's comprising the entire Crosby output to-date, exclusive of re-issues. In addition there are countless items of a non commercial nature, such as movie sound-tracks, radio show tunes, television show ballads, a mass of transcriptions made for the Armed Forces Radio Network during the war, V-discs pressed for the Armed Services, guest appearances on other artists shows, radio plays and on, and on and on. Eddie has managed to accumulate a large percentage of the non commercial material, and recently had a lucky break which not only added much previously unavailable material to his collection, but resulted in his meeting and becoming acquainted with Bing, himself.

About a year ago, Ed learned that Mr John Scott Trotter, Bing musical director on radio for many years, and throughout most of Bing's career with Decca records, had an enormous collection of transcriptions. Ed managed to secure Mr Trotters address, called on John Scott, fast became friends,and secured permission to tape copies of the vast array of radio material, little of which other Crosby collectors possessed Knowing that Mr Crosby and Mr Trotter were close friends, Ed was promised that when the opportunity presented itself he would get the chance to meet Bing.

The opportunity soon came when it was learned that Bing had sold his Pebble Beach home and had moved all his records and transcriptions to his residence in Holmby Hills. In moving the records they were pretty mixed up and someone who had knowledge of Bing's recordings was needed to put them back in sequence. Mr Trotter immediately thought of Ed, thus giving Ed the chance to meet Bing.

Altogether Ed spent about two and a half months working at Bing's home on his days off, seeing him often and eventually meeting all the members of the Crosby family and staff. The pay off cam when Ed presented Bing with a mimeographed list of the Kraft Music Hall songs and offered to tape copies for him. A few days later Ed recieved a letter from Bing asking for this material as he had checked with his librarian and found he had none of it. So Ed found himself in the position of supplying songs by Crosby to Crosby.

Ed has often been asked how much his collection is worth, but he says a thing like this is hard to estimate, for as with all rare items, the price is determined by their demand and rarity. For instance, collectors are not likely to buy out a comple collection because he already has most of what he wants and needs only a few odds an ends to fill in the gaps.

There is a lively auction and trading business done in old records, including Bing's and some of his rarest and hard to come by discs, if in good condition, have brought as much as 75 dollars(£25) Some of the most sought after Bing's are what are known a "blow-ups" in which Bing, while recording a song for release, either forgets his words, forgets his cue, or goofs in some other manner, and without getting all flustered, ad libs lyrics of his own, keeping perfectly with the beat, usually makin them rhyme, and throwing in a few choice cuss words for good measure.

Eddie continues on page 34

EDDIE RICE continues:

These of course are never released,, but are sometimes pirated out of the studio by some of the recording personel, and few few copies made up for friends. Ed has about a dozen of these amusing "blow-ups" in his collection.

A final note might be added by relating that because of his vast collection of radio material, Ed Rice has been made a member of the Radio Acquisition Committee of the new Hollywood Museum, which will house memorabilia of the Motion Picture, Television, Radio and Recording Inductries.The committee's job is to locate material from the heyday of radio, running the gamut from THE LONE RANGER to MA PERKINS with stops in between for AMOS AND ANDY, JOE PENNER, THE MARCH OF TIME and all other fine programms of great entertainment before television - Needless to say, thanks to Ed, the voice of Bing Crosby will be well represented in the Museum's archives.

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From here on Bing has concentrated on combining with other artists, or in the presentation of specialized material of only passing interest. These include childrens records, sing-along marathons, Christmas carols, and parody duets. But among these he has made a few efforts to keep abreast with current solo albums. We will take a look at all of these in future articles.

A LETTER TO THE BBC from Alan Lurie....

22, St James Road
SALFORD 7
Lancs
30 - June - 1966

Dear Sirs,

When the announcement was first made that the BBC had purchased 150 Paramount films for showing, originally on BBC 1, and being myself a profound fan of Bing Crosby. I anticipated quite a large number of his films being shown. Although I am also and have been for many years a film fan I would like to say how much I have enjoyed watching the varied but always entertaining films you have shown on both BBC1 and 2. Over the past 6 months I hav'nt missed one of your presentations and especially look forward to the vintage productions on BBC 2. In fact one of the main reasons I purchased a set capable of recieving BBC 2 was so that I could have the pleasure of watching THE VINTAGE YEARS OF HOLLYWOOD.

One sour note, however. You hav'nt shown a Bing Crosby feature since last Christmas, and seemed to have lost interest in this great entertainer. Over the past 6 months his contempories have been featured time and time again. e,g, BOB HOPE, ALAN LADD, RAY MILLAND, HUMPHREY BOGART and others, but no BING CROSBY.

His films are tuneful and good family entertainment and on these two points you must surely agree with me, so please, let us have something soon.

I remain, Yours truly,

ALAN LURIE.

PS
Have just noticed in the current Radio Times that you are featuring Bing's film A CONNECTICUT YANKEE IN KING ARTHUR'S COURT on Sunday July 3rd - this film has already been featured on BBC 1, whilst the following Paramount films have never been shown on either BBC 1 or 2. = RHYTHM ON THE RANGE: SING YOU SINNERS: THE STARMAKER: WAIKIKI WEDDING: PARIS HONEYMOON: RHYTHM ON THE RIVER: HERE COME THE WAVES: TOP O' THE MORNING: ROAD TO RIO: DR RHYTHM to name just a few.

EDITORS NOTE:

We suggest that other club members back up Alan's excellent letter to the BBC- far too many of us tend to neglect our letter writing to these important offices - drop a line on the above theme to BBC TELEVISION, (Film Presentations), TELEVISION CENTRE, LONDON W. 12. - incidentally Alan, hope the sore mouth has now healed okay.

May

the second—To be around Bing Crosby is to be around sunshine. The occasion today was his birthday—and I'm not going to mention his age . . . but we all had such fun. Bing said he hated to cut the birthday cake, it was such a beauty. With Donald O'Connor, Mitzi Gaynor and Jeanmaire clowning around—to say nothing of Phil Harris—there was plenty of merriment. People kept popping in from other sets to wish Bing many happy returns.

There was fun on the Anything Goes set when Bing Crosby invited co-stars Donald O'Connor, Phil Harris, Mitzi Gaynor, Jeanmaire and director Robert Lewis to share his birthday cake. Bing thought the cake almost too beautiful to cut.

The starry quartet in *Paramount's* re-make of the successful Cole Porter stage and screen musical ANYTHING GOES are DONALD O'CONNOR, MITZI GAYNOR, JEANMAIRE and BING CROSBY.

BING CROSBY · GRACE KELLY · FRANK SINATRA

in the hilarious low-down on high life

HIGH Society

THE LESLIE GAYLOR COLUMN

Hello Members,

Frank Murphy has invited me from time to time to contribute to his new ICC magazine and although it may not be for every issue I am pleased to be able to help him out and hopeful that I may be able to make a worthwhile effort that will interest members.

Of late I havn't been able to chase after much fresh Crosby news myself but I have been able to keep up to date via the efforts of those very able and loyal Bing fans of long standing, those associated with the ICC "Bing" magazine and the new "Crosby Collector" magazine edited by Ralph Harding.

First of all I'd like to make it known in case our newer members are not aware of it release, but THE WORLD RECORD CLUB LABEL have re-issued the BING SINGS WHILST BREGMAN SWINGS album T482 - The data is as follows;-

TITLE	MASTER NUMBER	RECORDED
BLUE ROOM	BR20I55-II	II - 6 - 56
JEEPERS CREEPERS	BR20I56- 8	II - 6 - 56
I'VE GOT 5 DOLLARS	BR20I57- 4	II - 6 - 56
DEED I DO	BR20I58- I	II - 6 - 56
THE SONG IS YOU	BR20I59- 3	II - 6 - 56
NICE WORK IF YOU CAN GET IT	BR20I60- 4	II - 6 - 56
THEY ALL LAUGHED	BR20I6I- 3	I2 - 6 - 56
HEAT WAVE	BR20I62- 2	I2 - 6 - 56
SEPTEMBER IN THE RAIN	BR20I63- 3	I2 - 6 - 56
CHEEK TO CHEEK	BR20I64- 5	I2 - 6 - 56
HAVE YOU MET MISS JONES	BR20I65- 2-	I2 - 6 - 56
MOUNTAIN GREENERY	BR20I66- 5	I2 - 6 - 56

I would like to point out that in these days of original recordings being done on tapes, the 'Take' numbers as I have given directly after the master number, do not always identify the actual take, as I used to once think. The take numbers are arrived at after the recording engineers have done the editing of the tapes.

For example on the album FANCY MEETING YOU HERE featuring BING AND ROSEMARY CLOONEY RCA RD27I05, Bing would do no more than 2 or 3 takes of any one song, there was a fair amount of editing went on to produce the final master tapes and for example, ON A SLOW BOAT TO CHINA ended up as MASTER NUMBER J2PB I3I6 TAKE 9, there was of course not 9 original takes done.

Also it is worth noting that the original monaural tapes were not used for the monaural albums as such, they made new monaural tapes by recording simultaneously the 3 track stereo tapes with the original monaural tapes because the latter did not have quite enough orchestral volume. I note that on this album several recordings are made up of the additional "bits of others" and other "bits" cut out. For example listen to ISLE OF CAPRI and the second chorus when Rosemary Clooney sings "but then the boat whistle warned not to linger" - On the original stereo track Bing also sang this lyric, but the key was too high for him at this point, so during the editing of the tapes he was dropped out leaving Rosemary Clooney to sing by herself.
At this pointno use was made of the available stereo tape which besides having Bing's voice, also had the bass fiddle on it. You can hear that the bass fiddle is missing for a second or two.

I wonder if RCA will ever issue 2 recordings Bing made for them on Jan 28, I960 namely ALOHA MEANS I LOVE YOU and THE NEW ASHMOLEAN MARCHING SOCIETY. These two songs were planned for release on Feb 9th I960 but something has held them up. Bing was telling me that ALOHA MEANS I LOVE YOU is a lovely song. But RCA here are unlikely to release them ahead of RCA in the States - so they told me 2 years ago.

Continued on page 38

LESLIE GAYLOR continues

From one or two points raised in the last issue of "BING" I'd like to say that I like the C/W Album very much myself, but I must admit the cold Bing had, spoilt it to some extent, I felt I wanted to keep cleaning my nose, that's the effect it truly had on me. Still, it's a great album when you get it going - I really lap it up.

It's a pity he had'nt recorded the album just a few days earlier when Simon Rady had Bing in the studio to record DO YOU HEAR WHAT I HEAR.
I would'nt be surprised if the long delay of the release of this album was for a possible re-recording of it - just a guess of mine.
I daresay the album was one whereby Bing"dubbed" over the orchestra tapes as he so often does these days.

Reference to EL SENOR BING LP. I too note the orchestra does'nt sound balanced somehow, indeed two DJ's included two tracks in their BBC programmes when it was first released and one of them commented that Bing sounded alright but that he reckoned the orchestra was "out in the street" when Bing was inside the studios recording. There is no base sound from the orchestra to give it quality.

On several occasions of recent years Bing has suffered from poor recording, even WHITE WORLD OF WINTER has Bing 'under recorded', the accompaniment being two loud over his voice - this has slightly spoilt this record and I don't like the lyrics too well of "dreadful horrible crime".
The reverse side SECRET OF CHRISTMAS is a beautiful piece of Crosby singing. one of the best examples of his career, it is of course a much better engineering job than WHITE WORLD OF WINTER.

Bing has fared 50/50 with Reprise in the manner of good recording, they caused a lot of discontentment with the way they nearly drowned him with Nelson Riddle's orchestra on RETURN TO PARADISE ISLE and this is strange for one never hears recordings made by Reprise featuring FRANK SINATRA. SAMMY DAVIS, TRINI LOPEZ, DEAN MARTIN and others, whereby the accompaniments are recorded above the artists voices, they all have that close full microphone sound.

A further point that may be of interest concerns the album BING WITH A BEAT - RCA RD 27105. Everyone in recording circles in the USA knows that Bing can record quicker than anyone else. This centres around two points (I) He can record with such proffessionalism and ease, and (2) He has made it clear he'll settle for a good performance even with a few mistakes.
Well this RCA session was arranged to be done in two sessions - Bing and Bob Scobey were to start recording at IIam to 3pm on Feb I9th and 20th I957.
This session was adhered to and 6 satisfactory takes were done on each of the 2 days.
Bing fronted the orchestra at the time of recording, as he did when he recorded the FANCY MEETING YOU HERE album. The best recording sound for any artist is of course when they are placed in a remote part of the studio, away from the orchestra, or in a sound proof booth to stop orchestra leak into the singers mike.

"Bones" Howe who did the FANCY MEETING YOU HERE album, told me he could have recorded Bing much better had he been allowed to have his way, despite the wrong keys Bing had to sing owing to duetting.

I wonder if all our members know of the existance of the YOUNG BING CROSBY-LP RCA RD 27075 - It's early Bing and the solo's with Gus Arnheim's Orchestra are just terrific - an album of real nostalgia (also with the Whiteman Ochestra)

TITLE	MASTER NUMBER	RECORDED
FOOL ME SOME MORE	PBVE6I047	29 - I0 - I930
IT MUST BE TRUE	PBVE6I048	29 - I0 - I930
THEM THERE EYES	PBVE6I057	20 - II - I930
THE LITTLETHINGS IN LIFE	PBVE6I058	20 - II - I930
THANKS TO YOU	PBVE6I075	2 - 3 - I93I
ONE MORE TIME	PBVE6I076	2 - 3 - I93I

WRAP YOUR TROUBLES IN DREAMS	PBVE6I077	2 - 3 - I93I
HO HUM	PBVE6I09I	I - 5 - I93I
I'M GONNA GET YOU	PBVE6I092	I - 5 - I93I
THAT'S GRANDMA	BVE 4C846	II - II- I927
OL MAN RIVER	BVE 4I607	II - I- I928
I'M COMING VIRGINIA	BVE 38I35	29 - 4- I927

I am a keen listener to the Radio 390 programmes, they are great. Recently they had a ¾hour programme centred around the career of the famous singer AL BOWLLY. One of the personalities making a contribution to the programme was the famous USA bandleader, ROY FOX who has been resident in Britain for many years - Mr Fox surprised me by saying that Bing used to front his band in Hollywood and indeed they were together on the night before he (Roy Fox) left America for London.

I have also had some interesting correspondence with the managing director of Radio 390 - and thought you'd like to know how the feel about Bing - here are a couple of letters recieved recently;

RADIO 390 - ESTUARY RADIO LTD, QUEENS HOUSE, FOLKSTONE, KENT.

23rd - May - I966

Dear Mr Gaylor,

Thank you for the two photographs and your letters. You will be glad to know that I hope in a couple of weeks time to make the whole of my Sunday programme a BING programme. I have the feeling that Bing still has the edge on Sinatra, but I imagine I shall have to end up doing a Sinatra programme as well,.

With kind regards - Yours faithfully, T.E. Allbeury
Managing Director;

oooOOOooo

I7th - June - I966

Dear Mr Gaylor,

Thank you for your letter of the 24th of last month, and we have been in touch with the Longine firm. We have now got these Bing Crosby records and all of the records in my programme on the I9th, are from this album.

Thank you for your helpful information.

Yours sincerely, T.E. Allbeury - Managing Director.

ooooOOOOoooo

I hope all members were amused by the 2 cards I recieved, which Frank printed in the last issue - actually I recieve many cards and anonynous letters offering all sorts of abuse. These come about through the great success I have with the DJ's and Bing records and many good, but diplomatic "Boost Bing" letters that I get in all sorts of papers, procaiming the masters 'might' - Here is another card to amuse you;

Manchester Road, Hollinwood, Nr Oldham.

Dear Sir, Who do you think you are kidding, there is only one King, who does not need all that publicity, he reigns quietly and supreme on his throne We are tired of seeing your name in all the papers and the request shows. You can fool some of the people some of the time, but not all of the people, all of the time - A Taylor

Les continues on page 40

I also hope you enjoyed Derek Johnson's brilliant feature on Bing as published in the New Musical Express and re-printed by Frank in the last issue of "BING" - this article was done at my suggestion and with data supplied. A terrific plug Derek gave Bing and it made a worthwhile finale to the NME STILL STARS SERIES with it's heading - BING CROSBY - THE GREATEST.

ADVICE TO WOULD BE SINGERS

from.....LARRY CROSBY.....to.....LESLIE GAYLOR

Dear Leslie,

For me to do a story on Bing would be like re-writing a history book - His story is so well known - Maybe it will be of more interest to tell the folks some of the "tricks of the trade" - What goes on behind the scenes. Many hopefuls have written for advice on entering our business.

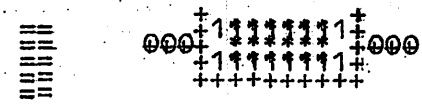
This field of popular music is of course quite different from the Operatic or Classical field. The latter requires much more study, training and more vocal ability. They would pronouce the word "Love" as "Loaf" - like a loaf of bread. In the popular field, you put it right on their nose - LOVE. This is one of the important"picture" words, and in Bing's case he puts the accent on such as you, I,"Please"etc, and interprets so the listeners get the message.

We advise beginners to get local experience before they hit the frustration trail. To develop a personal style. Try out to see what gets best reaction from an audience. Accompaniment shouls not cover the voice, and if too fancy it takes away. Saxophones cover. Let the voice have the melody, the accompaniment enhance it.

Selection of numbers is important. Its best to do what the listeners already like - gives two strikes on them - rather than try an unproven tune. But if you do one another singer has made famous, avoid comparison by having some new tricks of your own.

And remember the secret of Show Business - DON'T STAY ON TOO LONG.

Best - LARRY



THE SECOND TIME AROUND

Most of our members, if not all will remember that the lovely song THE SECOND TIME AROUND was written by Jimmy Van Heusen and Sammy Cahn for the Bing Crosby film HIGH TIME in which he starred in 1960 - The record was released here in October 1960 it was David Jacobs who mentioned to Bing at the Savoy Hotel that it had just been released here. Now many of the top singers and orchestras have latched on to the song and goodness knows who is being credited with having introduced the song first. I feel it is about time that we made it known that it was BING who first introduced the song, so how about writing to the various disc programmes and the BBC asking to hear the CROSBY VERSION. The single is now regretably deleted and it was first available on MGM 1098 (45rpm) and it is one of Bing's best records. The reverse side had another great song by Cahn and Van Heuson INCURABLY ROMANTIC and both of these songs are well worth requesting

INCURABLY ROMANTIC MASTER NUMBER-6OXY939 RECORDED 25-August-1960
SECOND TIME AROUND " " 6OXY940 " 25-August-1960

A Project recording - Produced by the late SIMON RADY - I have two copies of this record, both autographed personally by Bing

I should like to mention that this book of 374 pages has now been published. It is only about ½ of it's original size and it's compiler Joe Murrells tells me he is aware of a few errors in this first edition and they will be corrected in a possible second edition - Mr Murrells spent 7 years of research for this book.

If a second edition appears it will have a photo of Bing recieving his Platinum Disc - Though Bing is fairly well represented in this first edition and one can see from this book who the King of the Disc Business is.

Had the American Decca policy been to award a Gold Disc for each side pf a million selling disc., instead of the side with the million selling potential, Bing would have had many more discs. Elvis Presley for instance from RCA recieved 2 Gold Discs for his singles that sold a million or more - ie either side.
Bing's recording of LET'S START THE NEW YEAR RIGHT, the backing to WHITE CHRISTMAS has of course sold many millions of copies, but no Gold Disc and there are others of course.

The book is 15/- and published by Mc Wirther Twins, and should please all members who like reading about our Hon President. I was lucky to have recieved an autographed copy (complimentary) from Mr Murrells for helping him with Bing data from time to time.

THE LONGINES SYMPHONETTE SOCIETY ALBUMS

I am one of the proud possessors of this superb 7 album release and I am gratefu to Ralph Harding for his help in my getting them - I had read with much exitement his announcment of these albums in his magazine CROSBY COLLECTOR.

The albums, which are beautifully bound are based on 84 songs chosen by Bing as among his favourites - 68 of the songs are played in a beautiful manner by the Longines Symphonette Society Orchestra under the direction of Mishel Piastro, and throughout the playing of the albums Bing comes in with some great recordings, 16 in all - He has been recorded magnificiently and the albums are a must.

The Songs were recorded by Bing over two recording sessions November 30 and December 2nd 1965;-

IN THE CHAPEL IN THE MOONLIGHT: COQUETTE: WHEN MY SUGER WALKS DOWN THE STREET: STORMY WEATHER: ISN'T THIS A LOVELY DAY TO GET CAUGHT IN THE RAIN: OLE BUTTERMILK SKY: SOUTH OF THE BORDER: MY PRAYER: AMAPOLA:THE BREEZE AND I: ROCK A BYE YOUR BABY: LONESOME AND SORRY: I'LL TAKE ROMANCE: ALL ALONE: ALWAYS: TENDERLY:

Recording data for the 16 songs Bing made for the Longines Symphonette Society;

TITLE	MASTER NUMBER
STORMY WEATHER	LW(S)218
ALWAYS	LW(S)218
OLE BUTTERMILK SKY	LW(S)219
TENDERLY	LW(S)219
ISN'T THIS A LOVELY DAY	LW(S)220
IN THE CHAPEL IN THE MOONLIGHT	LW(S)220
MY PRAYER	LW(S)221
AMAPOLA	LW(S)221
THE BREEZE AND I	LW(S)222
ROCK A BYE YOUR BABY	LW(S)222
SOUTH OF THE BORDER	LW(S)223
I'LL TAKE ROMANCE	LW(S)223
LONESOME AND SORRY	LW(S)224
WHEN MY SUGER WALKS DOWN THE STREET	LW(S)224
ALL ALONE	LW(S)225
COQUETTE	LW(S)225

Les continues on page 42

LESLIE GAYLOR CONCLUDES HIS COLUMN:

"The Longines Albums"

All the Bing Crosby tracks were recorded during the two recording sessions, either on Nov 30, I965 or Dec 2, I965. It's not possible to pinpoint which songs were actually cut on exact days at the moment, if at all - The letters LW stand for Longines Wittnauer - makers of the famous watches. The (S) in brackets denotes Stereo; LW = Monaural; LWS = Stereo;

==========LESLIE GAYLOR++++++++++

EDITORS NOTE:
In recording my deep appreciation to Les Gaylor for supplying what to me is the most comprehensive column it has ever been my pleasure to recieve from him I must record that, even with this edition of BING now set to publish at 50 pages, I have had to hold over an article from Les titled INFORMATION CORNER, with a whole overload of valuable information - This has however been placed in the file marked "BING-OCTOBER ISSUE" when it will then appear with the latest news from our premier collector;

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MEMBERS REQUEST

Jack Souther, 2011 44th Ave, SanFrancisco, California 94116 - U.S.A.

I require tapes and, or pressings of many unissued Bing commercial sides and alternative, airshots, interviews, Publicity items, etc. I have numerous rare and not so rare material on tape, records and non-commercial pressings, which I will consider disposing of, with preference to those who can supply me with material I can use. If you are serious in your Bing collecting I suggest that you enquire;

I require the following 10" 78 rpm commercial items in superior condition;
Buy-or Trade;-.....
P.W. - HMV B 5509; Ipana Troub - CoE 5391
Will Perry Orch - Pa E C 148
Sam Lanin Orch - Pa E R 339
Dorsey Bros Orch - Pa E R 331, 385.
Bing Crosby Bre 1297, 1304, 1308, 1326, 1349
Bre 2054 Adeste Fidelas DLA 256 B
2143 My Heart And I DLA 260 B
2444 Sweet is the word for you DLA 742 B
2452 Too marvelous for words DLA 738 B
2485 Dancing under the stars DLA 906 B
2577 Moon of Manakoora DLA 1151 A

Australian 12" L.P.'s
MGM2020 Bing sings whilst Bregman swings
Festival FL 30965 The Wilfred Thomas Show

****

WE HAVE PLEASURE IN PRINTING A LETTER WRITTEN BY REG BRISTO TO THE PRESS.....

The Editor,
The News of The World
Bouverie Str,
London E.C.4.

Dear Sir,

Many people will feel that "White Friar" earned some monumental, albeit quaint, award last Sunday when he noted the phenomena of million selling gramophone records and the people who made them - without mentioning Bing Crosby.

As a single record of the Old Groaner's has sold more than 21 Million itself, and I gather that thousands of people are still collecting records that he made nearly 40 years ago, this was equivalent to discussing sources of light and omitting the sun.

F. R. Bristo - 1-6-1966

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* AUSTRALIAN REPORT *
* from Keith Hyde *
****

"BING" proudly presents all the news
"Downunder from our on the spot Correspondent;

TV. FILMS. RADIO. RECORDS. INTERVIEWS. ETC. ETC.

::::::TV::::::::::::::::::TV::::::::::

After a lean spell of Bing on Television locally, we were treated to a great sketch and song from the 'master' when he appeared on THE BOB HOPE SHOW with guests NANCY WILSON, JACK BENNY and JANET LEIGH. Bing was in great form in the sketch on "Bing

selling his Palm Springs home, when Bob arrives for a visit and disorganises his plans. I loved the 'bit' on Bing's front door chimes which played "White Christmas whenever someone arrived. Bing also gave a great rendition of DO YOU HEAR WHAT I HEAR. He was in great voice and looked really fit, relaxed as ever and amazingly youthful. The song was presented in a most dignified and tasteful manner. I really enjoy the Bob Hope Specials, but enjoy his humour 100% more when teamed with Bing. This show was presented from HSV7 (Melbourne) On Tuesday Evening June 7, at 7.30pm.

On Sunday June 19th LET'S MAKE LOVE was shown on G-TV at 8.00pm - this was the film in which Bing guested in the singing lesson scene of INCURABLY ROMANTIC

:::::RADIO::::::::::::RADIO::::::::::::

I was fortunate enough to catch an interview on radio with Bing by Lucille Ball. This was done on the set at DESILU Studios, during the filming of Bing's weekly TV series. This proved to be very interesting (see reference somewhere in this issue of BING)

Bing's discs still remain high on the list of requests among request shows and the current favourite seems to be I'LL TAKE YOU HOME AGAIN KATHLEEN which I have heard at least 10 times during the past month.

;;;;;FILMS::::::::::::FILMS::::::::::::

The Warner Brothers film ROBIN AND THE SEVEN HOODS has at long last been screened here. Naturally I caught it on the second day it opened. Quite an entertaining film, the highlights to me, being Bing's great items MR BOOZE and DON'T BE A DO BADDER. The critics however were not very kind to this show and without blasting it the reviews were only fair. It could prove to be good box office though because the Theatre I attended, THE ATHENAEUM, was packed at the mid-week matinee session which I attended.
This film was quite an interesting experience for me, as I have had the L.P.of the songs from the film for quite some time, so it is the first of Bing's films that I have heard the complete soundtrack of before actually seeing the film.

:::::RECORDS::::::::::::::::RECORDS:::::

Latest Bing LP release here is AUSTRALIAN FESTIVAL DL31692 "A LITTLE BIT OF HEAVEN"

Side One;MY GALS AN IRISH GIRL: TOO RAL LOO RAL LOO RAL: EILEEN: MC NAMARA'S BAND: THAT TUMBLEDOWN SHACK IN ATHLONE: DANNY BOY:

Side Two;WHO THREW THE OVERALL'S IN MRS MURPHY'S CHOWDER: IT'S THE SAME OLD SHILLELAGH MARY'S A GRAND OLD NAME: TWO SHILLELAGH O' SULLIVAN: WITH MY SHILLELAGH UNDER MY ARM: ST PATRICK'S DAY PARADE:

Nothing new here, but 'begorrah' it's grand to have Bing dispatching this "little bit of heaven" in the great Irish manner, on LP.

Other albums available on AUSTRALIAN FESTIVAL are;

DX-11053.BING SINGS THE KING AND IT...10001.SELECTIONS FROM "BING" A MUSICAL AUTOBIOGRAPHY...10003.A MUSICAL AUTOBIOGRAPHY-VOL 3...10058.GALWAY BAY... 10146. BING AND HIS BUDDIES...10165.THE BELLS OF ST MARY'S...10167.BING AND THE ANDREWS SISTERS...10209.GRANADA...10212.WHITE CHRISTMAS...10216.SILENT NIGHT... 10238.ST PATRICK'S DAY PARADE...10257.NOW IS THE HOUR...10374.MEMORIES ARE MADE OF THIS...10299.BING CROSBY FOR THE CHILDREN.

In the next issue, I shall list all of Bing's Festival albums available here.

Keith continues on page 44

Continueing AUSTRALIAN ROUNDUP with KEITH HYDE

:::::PRESS:::::::::::::::PRESS:::::::::

The Melbourne "Sun News Pictorial" on Friday April 22 featured an article entitled DOSSIER ON BING by Elizabeth Daly, and despite it's in-accuracies, served it's purpose to keep Bing's name before the public.

TV WEEK, in it's "Hollywood Flashes" announce that Bing's wife Kathy is to write her auto-biography entitled BING AND OTHER THINGS and that Bing has been asked to become permanent host of the HOLLYWOOD PALACE TV show.

LISTENER IN reports from Hollywood, per Mary Maxwell that Bing still hopes to visit Australia one day - "to do some fishing, golfing, and see those famous race-horses" but at present his work schedule is so packed his trip downunder is impossible. "But believe me - as my name is Crosby - I'll make it one day - It is one place I REALLY want to visit" says Bing.
The famous entertainer never ceases to amaze his Hollywood friends, by the tremendous amount of work he gets through. Whenever Bing's work and business interests are discussed, it is not long before someone asks "just why does he work so hard, when with his money, at his age, he could be taking things easy?"
It is certainly not for the dollars, because Bing is reputed to be the worlds wealthiest working actor - he is also one of the most natural, unassuming people to meet, and gives this simple answer ; "I love work - take the camera away and I would die".

TIME MAGAZINE reports in it's TV listings - SUNDAY MAY IST - 1966 THE MAGIC OF BROADCASTING - CBS 10pm - Arthur Godfrey takes a long and nostalgic look at early days of radio and the precocious days of the troubled babyhood of television. Bing Crosby, Lucille Ball and John Scott Trotter are among the guests. Old film clips and recordings extend the reach back, some current behind the scenes footage brings it up to date.

THE MELBOURNE HERALD also presented another great Bing article on Thursday June 9th in a series titled THE ABC OF THE SUPERSTARS by Peter Evans in Hollywood along with a great photo of Bing, Kathryn and the children;

::::::SHOW BIZ:::::::SHOW BIZ::::::::::::

Bing's brother Bob has quit his Melbourne Sydney TV Show and will return to the USA to do a series of appearances at top night clubs durimg the summer season there. Unfortunately, Bob's TV show was not given a fair chance. The extremely tight schedule of doing two shows per week, one in Sydney and one in Melbourne, within 2 nights, did'nt leave time for rehearsal and consequently the show was 'sloppy/- however had common sense prevailed and the producer of the show, Melbourne based, Willard King Organisation, had changed the pattern to two shows in Melbourne, two shows in Sydney, which would have given more time for rehearsal and tightening up of whole show, I've no doubt it would have built up quite a following,. The producers probably insisted upon this schedule due to the intense rivalry between the two States.

Willard King was reported to be paying Bob Crosby 2,000 Dollars a week and by staying in Australia he faced the prospect of having to drop to 1000 Dollars a week, but by returning to America he will get plenty of Night Club work.

Bob was reported as saying "I worked as hard as I have ever worked in my career on these Bob Crosby Shows - They hav'nt been as good as I would have liked and this, like the critics unfavourable reactions, has worried me. II think they could have been better if we'd had more time to rehearse each show" - Bob Concluded "I'm very very dissapointed that things have turned out like this, I did want my shows in Australia to be good"

;;;;;;TIT-BITS::::::TIT-BITS::::::::::::

Bing and Bob Hope have hit the ROAD again - this time it's THE ROAD TO THE LEBANON

which they made with Danny Thomas. This is a One Hour TV Special aired on NBC Apr 20

Bing philosophized and caught fish for ABC documentary AMERICAN SPORTSMAN

Bing CROSBY, FRANK SINATRA and LOUIS ARMSTRONG have all recorded songs from the incoming musical FLAT SEPTEMBER - it has'nt even reached BROADWAY yet and it already looks a winner.

::::::TV::::::::::::::TV:::::::::FURTHER REPORT::

As reported by me in a recent issue of "BING", a short "taped interview of Bing by up and coming TV personality Philip Brady, was heard on GTV, Channel 9 - Philip had taped this interview on a recent visit to Hollywood.

Unfortunately I missed this interview, so I wrote to Mr Brady and asked if he could supply me with a tape of the interview and asked him to supply an article for our magazine, giving an outline of his meeting with Bing, his impressions, etc. Naturally I offered to reimburse an expence incurred. In due course I recieved a small tape from him with the complete 5 minute interview on one side and his comments on the other - sections of which I will quote here;

"Rather than write notes about my meeting with Bing, I'll describe it for you, and if you'd like to transcribe it for your magazine, you are most welcome to do so. I hope you enjoy the contents and there is no charge whatsoever for this tape, Its my pleasure to send it to your club"

"I was in Hollywood for a couple of months, May and June 1964, and I had with me a letter of introduction from a colleague who had himself met Bing on his overseas trips. The letter introduced me as a TV Personality from Melbourne, who had been a fan of his for many years and would like a chance to interview him on tape"

On arrival in Hollywood, which is a fantastic place, I rang BING CROSBY ENTERPRISES and what a thrill it was for me to pick up the phone and say "Is Mr Crosby there please" - Unfortunately he was'nt, he was 450 miles North in San Francisco at the time, but his charming Secretary Miss Murphy told me that he was shooting the first episode of his new TV series at Desilu Studios in Hollywood in Mid June and that if I was around, then she was sure that he'd have time to meet me.
Being again in Hollywood about mid June, I again rang Miss Murphy who told me Bing was filming at Desilu that afternoon and that he'd be very happy to meet me - this incidentally happened to be a very wonderful occasion for me, as that day, June 16 I was celebrating my 25th birthday - So armed with my recorder I rushed out to the studio and there saw different members of the cast who were working on the show.

After I had been there about half an hour, in walked Bing himself, puffing away at his pipe, and looking very handsome, very debonaire and in a very cheerful mood. I introduced myself to him and he said he'd been expecting me and he was very pleased to meet someone from 'down under' - He then introduced me to various members of the cast.

Well, he looked so well, he really did, he has'nt aged at all, and so far as I was concerned, this was the big moment of my trip - as I recall different highlights of my trip, which lasted over 12 months, nothing stands out in my mind more clearly than my meeting with the Great Maestro himself - He could'nt have been more charming to me and apart fromeeting other members of the cast he allowed me on to the sound stage for about 2 hours to watch them filming this first episode - in spite of the strain working on this first episode of the new series must have been, he still found time to be so charming, which helped me so much, as you will hear on the interview.

He was very generous with his time, and in fact, after they had been filming for some time, he invited me to his caravan on the 'set' close by, lit up his pipe and

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AUSTRALIAN ROUNDUP cont;

made me feel very relaxed. He sat me down on a sofa beside him, and the interview that follows will give you some idea of that 'get-together.
He was in a very jovial mood indeed, in fact at one time I said to him - "Well Mr Crosby, you must come and visit us in Aussie" and he said, "Well Philip old boy, I'd like to come very much, but theres one thing that stops me, I can't afford the fare"

So that just gives you some idea of the great Bi g Crosby, surely one of the most famous entertainers of all time, and yet very generous with his time to me, a wonderful warm personality and just as we've seen him on the screen.

Well Mr Hyde and club members, I do hope you enjoyed these few details and that the interview will be enjoyed by the members in the club mag"

========== THE PHILIP BRADY INTERVIEW ==========

BING (singing with chuckles) you've got to Learn to Croon, if you want to win your hearts desire
PHILIP "Ladies and Genltlemen I'm very pleased to introduce to you Mr Bing Crosby. Mr Crosby The big question is, When are you coming to visit us in Australia?
BING Well that's a question that's been in my mind for a number of years. I just don't know when I'Ilget down there, I've been studying up on some fishing books about Australia and New Zealand and they've kinda wetted my appetite to visit as soon as I can.
PHILIP Your sonGary has been to visit us, did he like his stay in Australia?
BING He told me he had a wonderful time in Australia, yes, a very interesting experience for him.
PHILIP Have you any invstments in Australia?
BING No, not a thing.
PHILIP Have you any friends over there?
BING Yes, there's some people I met from over there and others I correspond with
PHILIP Have you any more ROAD pictures on the way.? that's all
BING No, not under contemplation at the moment.
PHILIP Of all the films you've starred in, which is your favourite roll?
BING Oh, I don't know, it would be hard to say, I don't like work of any kind, to be candid. I don't have any favourite role really, the ROAD films were the most fun to make, and the most enjoyable.
PHILIP And of course GOING MY WAY was a very popular film in Australia
BING Well, I'm glad to hear that, that was a film I liked being in of course.
PHILIP Because of your Xmas records, you're synonymous with the festive season, is WHITE CHRISTMAS your biggest hit record?
BING Yes, I think you're right about that, according to the figures as I recall them, it's the biggest record I've ever made.
PHILIP Have you any idea how many Bing Crosby records have sold around the Globe?
BING I would'nt have the foggiest, no.
PHILIP I read recently that your voice has been heard throughout the world, more often and by more people than any voice in history. have you anything to say on that
BING I think that was an advrtising caption that the promoters in the record business cooked up, certainly a little expansive and probably hypocritical, Their taking in a lot of ground
PHILIP I'm very grateful for the time you've given us today, and also for the hospitality, having me on the set of your TV series, could you tell us something about this?
BING Why it's a series, theres going to be 32 of them, once a week for 32 weeks It's a family comedy, a half hour show which we hope will be a cut above the family comedies that have been released so far - we're trying to get a little more sophistication, and the father in this case does'nt play a 'patsy' all the time - he does'nt get kicked around, or buffeted so much, he's a little more of an individual that tries to do something for the family.

PHILIP I see Jimmy Boyd is in the series and he is of course well known in Australia, his recordings of TELL ME A STORY and others like that, is this his first big role since then?

BING No, he does a lot of work in TV. In fact he's not in the series, I don't know if he'll be in any more or not, it just depends on how the writing goes.

PHILIP And one final question before you get back to the show. Have you any advice to give anybody who's just up and coming in Show Biz, who perhaps wants to make a career for themselves?

BING Well, it's a different business now from what is was when I first got started and the competition is a lot keener, but by the same token, there's a great many more opportunities. The only solid piece of advice I could give someone who is an aspirant for success in Show Business, is just work as much as they can -if it's for free at charity affairs, benefits, school entertainments or whatever, get on, be doing something, and in that way you aquire poise and presence, facility. You learn to face people and you don't get nervous, and it's the only way to develop yourself to work, and you have to create opportunities to work, I know, but that's part of the job also.

PHILIP Have you any messages for your millions of fans back home in Australia?

BING (chuckles) I think your running to high figures today (chuckle) millions, millions, I know I have some friends down there - No I just hope to get down there soon to see there country and all the things I have read about and heard about from friends.

PHILIP Well, it's been a great honour speaking to you this afternoon, thank you so much for the opportunity Mr Crosby.

BING Thank you very much and goodbye.

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My sincere thanks to Mr Philip Brady for his generous gesture in sending me this interesting tape and for allowing it to become available to members. The Best of Luck with your new TV show Philip, may your star continue to shine brightly in the ascent.
Frank has been forwarded a copy of the above tape together with a short interv iew with Bing and Lucille Ball, members interested in copies are asked to contact Frank or myself for a copy of this tape;

Until the next bumper issue of BING - Cheers - KEITH HYDE

EDITORS NOTE:

In recording my grateful thanks to Keith for the above excellent report - I would mention that the tape Keith refers tohas arrived, but the interview Bing did for Philip Brady is not on it - it appears to be missing, though the Lucille Ball item comes on laterin the tape - I can only assume that it did'nt transfer during the recording process and an airmail letter will advise Keith of the position.

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AUCTION MART

A Special Auction of Bing Books - Please mail your offers direct to MICHAEL CRAMPTON by the closing date for offers, which is SEPTEMBER 20th - winners will be notified

(I) BING AND THE BING CROSBY STYLE by Dr Mize - USA edition I955 - New. (I)
(2) CALL ME LUCKY by Bing. New American edition I955 (I)
(3) CALL ME LUCKY by Bing. New British edition I955 (I)
(4) BING by Ted and Larry Crosby - USA I935 . good condition (I)
(5) THE STORY OF BING CROSBY by Ted Crosby USA I936. good condition. (I)
(6) THE INCREDIBLE CROSBY by Barry Ulanov. USA I946,ex condition. (I)
(7) THE ROAD TO BING CROSBY -Part One.(Harding/Parkes/Roberts/Reynolds.) good cond(I)
(8) THE ROAD TO BING CROSBY -Part Two - same authors. Mint (4 copies)

Winners please note that postage will be additional to successful bids;
Pressure of space does not permit inclusion over over 300 Bing 78's for sale from the clubs record bank, plus a number of non commercial items - see the October issue

DUNCAN MC LEAN'S "SCOTTISH REPORT"

Being the latest correspondent to join the International Crosby Circle, I would like to say a big hello to members and hope to help as much as possible with the growth of the club.

There is not much to report on the Bing front, since the release of album of Country and Western hits and the only other piece of news to reach me is that Bing is coming to Ireland to make a film with Terry Thomas. Also he has made some recordings with the LONGINES SYMPHONETTE ORCHESTRA. Iheard some tracks when I attended the meeting at Frank Murphy's home in North Shields on June 26, all first class recordings, with a magnificient orchestral backing. Why the record companies don't release some tracks as singles, beats me. Two tracks that come to mind are OL BUTTERMILK SKY and WHEN MY SUGAR WALKS DOWN THE STREET - really great stuff.

As I have mentioned, I attended the club meeting, where I had a marvellous time as guest of Frank Murphy, our Secretary. He is certainly a dedicated Bing fan and I mus'nt forget Alma, his wife, who helps a lot with the activities of the club.

I hope to hear from our Scottish members through time, and get to know them, and we can perhaps have a get-together in Scotland sometime - Till next time..Duncan Mc Lean.

AND MICHAEL CRAMPTON SIGNS IN W[illegible] HIS "BRITISH REPORT"

Dear Friends,

Today, June 27th, I celebrate my 23rd birthday, and what better way could one make the occasion very pleasant than pay a visit to Frank Murphy's home for a Bing meeting, and also buying 65 mint condition 78's - (yes 65) this is what I did yesterday and as a result, I'm a very happy man today.

George and Rennie Smith of Keighly sprang a very big surprise on me Sunday morning when they rang to tell me that had also decided to motor to the club meeting and offered to take me with them - They arrived in Leeds about 9-30 and we negotiated our way to Tynemouth without difficulty, but anyone who is familiar with Northumbrian geography will quickly note that we had travelled through NORTH SHIELDS to get to Tynemouth - yes, we actually got lost in North Shields - however, within 15 minutes of leaving Tynemouth we reached Frank's home where Alma greeted us and quietly admonished me for not letting her know I was coming. Then we sat down and ate a jolly good lunch.

It was pleasing to meet Duncan Mc Lean, our Scottish correspondent for the first time and also John Dobson from London - Familiar faces like John Maughan, Jack and Leah Shaw, Ken Robinson, Tommy Mc Call, Joe Gibson, Mrs and Mrs Bell, Jim Moore and many other leading fans showed up and we had a damned good time. We also had a film show which featured that riotus trio "Maughan, Murphy and Robinson" the former two mentioned being pretty big as "Soft Shoe Specialists" (Ed, you forgot to mention our singing Mike) - we played tapes, records, talked and ate the evening away until 8pm when Rennie, George and myself had reluctantly to leave - I'd like at this stage to thank Alma for the excellent food and Frank for his kind hospitality and my grateful thanks to you, Rennie and George for the lift.

To conclude, I hope you enjoy the article on Eddie Rice which he write for his firms magazine THE HELMSMAN in 1963 - The article is on page 33 of this issue and there's absolutely no need for me to say how much most of us envy you Eddie and I feel sure that in future editions of BING you'll have more interesting tales to recall.
Last but not least, I will let you all know in due course the date for the meeting at my home and until the next issue of BING - all the best.....Michael.....